

SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

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The Davis Press, Inc
Worcester • Massachusetts
Publishers

The School Arts Magazine is a monthly periodical, published ten times a year, September to June, and is indexed in the Readers' Guide to Periodical Literature and the Education Index

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Subscription Rates

United States, \$3.00 a year

in advance

Canada, \$3.25 Foreign, \$4.00

Canadian

Subscription Representative

Wm. Dawson Subscription

Service Limited

70 King St., East, Toronto, 2

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by The Davis Press, Inc.

Worcester, Massachusetts

Vol. 39 No. 5

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All communications concerning articles and drawings for SCHOOL ARTS publication should be addressed to the Office of the Editor, SCHOOL ARTS, STANFORD UNIVERSITY, CALIFORNIA.

Subscriptions to SCHOOL ARTS and orders for SCHOOL ARTS PUBLICATIONS should be sent to SCHOOL ARTS, PRINTERS BUILDING, WORCESTER, MASSACHUSETTS.



RINTING, the art conserver of all the arts, has a prominent part in the history of civilization. The beauty of the hand-lettered manuscripts preceding the printing press greatly influenced the pages of our first printed books.

Today, printing is an important part in modern education. Eleven-year-old pupils print their school paper in City and Country School, New York City





tribulatione ad te clama-
unt. solatiois tue bñfi-
cia sequuntur: **D**. sec-
Eus qui sacerdos t-
auctor es munus. effice
sup hanc orationem domi-
tuam bñdictiois. ut ab
omibz inuocantibz nome-
tuis. defensionis tue auxi-
liu sentiat: **D**. pcom.

Ultiplica qd p b-
scia que sumpsim.
i aiaibus meis iustate tua
ut te i templo sco tuo in-
grediamur: et i ospe-
tuo cum scis omibz glie-
mur: **D**. In annu-
satione ecclesie. iust-



iste hic domus dei e-
li. et uocabz aula dei. **P**. Qd

dilecti tabernacula tua d'utini
occupi. et defec aia mi in astra
Ucomi. **S**olia. **O**ro
Eus qui nō p singu-
los annos hui sci templi
tu osectionis repas die
et sacris semp missis re-
pintas incolumes: ex-
audi pces ip tu: et p'a: ut
q'squis hoc templuz bñ-
ficia petatur ingredi-
acta se impetisse letet: **D**.

Ultio libri apoc: bñ iohis
N dieb illis: apli.
Vidi ciuitate scim
ierlm noua descendetem
de celo: ateo patam. sic
sponsam ornata uiro su.
Et audiui uoce magm:
de throno dicentem. De-
ce tabn adin dei cu hoibz
et bitabit cu eis. Et ipi
pp eius erit: et ipx deus i
cum eis erit cor de. Et
abstergit de oem lacrima
ab oculis eoz: et mors ul-
tra nō erit. neqz luctus
dolor. neqz dolor: erit ul-



THE hand-lettered pages of the
parchment books were artisti-
cally decorated by fine artists
with miniature paintings, and
illuminated with gold leaf covered
initials.

The above example of an early
Bible page is from the National
Museum of Florence, Italy, 17th
Century period



The first printed books with movable type used wood engraved illustrations and decorative engraved border panels following the page designs of the hand-lettered books



1530



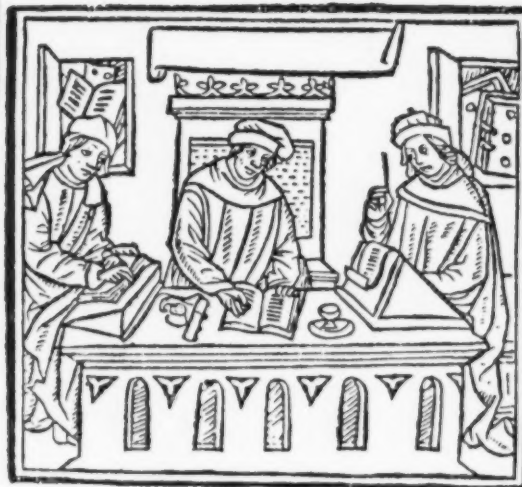
1508



1490



1496

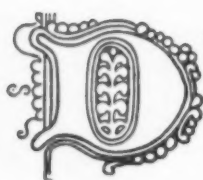


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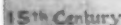
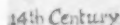


1526

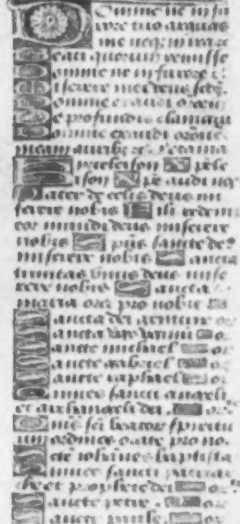
Early Wood Engravings Showing Hand Lettering of First Books



DURING the early period of book engravings the black line was entirely used, requiring the cutting away of all space around the line. Bewick, the English engraver, at a later date originated the use of the white line against black in wood engraving.



15th Century

[illegible]



The beautifully hand-lettered books were encased between covers bound in vellum and leather enriched with metals and precious stones



1483

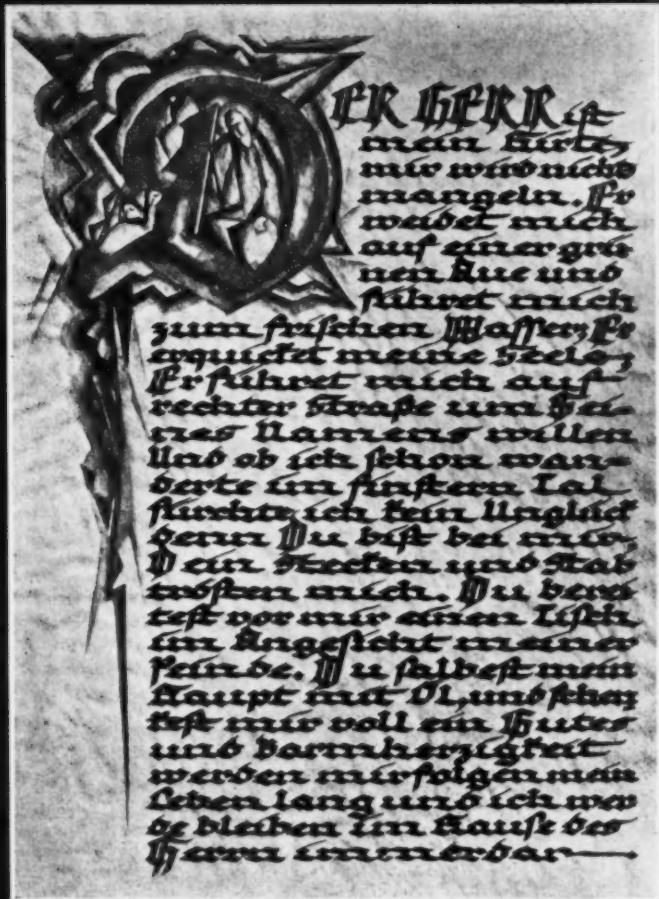
Many of the lesser decorated books were duplicated by hand and placed on stands and shelves, often chained to prevent removal, creating the first libraries



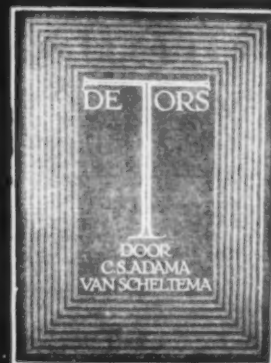
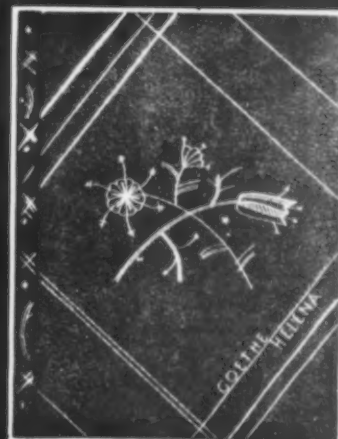
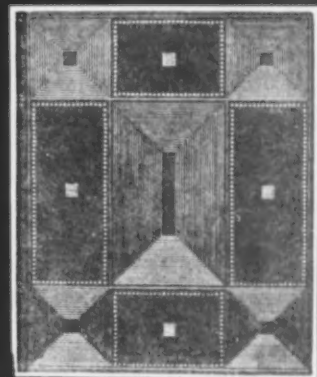
1537

Old engravings showing the use of the first books





Two hand-lettered modern pages influenced by the illuminated manuscripts of earlier centuries



Hand-tooled book covers from France and Holland showing the modern trend of book decoration where constant book use occurs

PUPIL INTERESTS VITALIZE THE HIGH SCHOOL ART CURRICULUM

KATHARINE TYLER



Lake View High School, Chicago, Illinois



DYNAMIC concept of art education demands a hook-up of pupil interests in the ever-changing and growing curriculum. To make our art courses vital, we should feature the phases of art which interest the high school pupil, offering varied classroom activities which relate closely to life experiences. Our concern is to connect the experiences of pupils in school with the uses of art in everyday life, giving them the essentials of good art planning for life needs, such as in the home, garden, clothing, neighborhood, city. We know that appreciative understanding is an experience for the pupil. Time allotted to appreciational opportunities should be proportionate to their importance as a major objective in art education.

• Dr. Judd says, "It has been the contention of the art educators that pupils learn to appreciate by being trained in the production of art. The school has aimed to make pupils discriminating in enjoyment of art by giving exercises in art. The difficulty with emphasis on production as a means of cultivation of appreciation is that teachers lose sight of the real purpose of production and make it an end in itself." The report on art instruction of the National Survey of Secondary Education shows that too much pupil time is allotted for the development of skills. Mr. Hilpert explains in this report that curriculum content and standards should be based on the needs of all pupils, and not on the abilities of a few talented pupils. He says that there is need for increased opportunity to use tests and measurements to estimate imaginative and creative capacity, because these qualities rather than skill and technique are essential for art expression and appreciation.

• What high school pupils enjoy and like is a legitimate guide for art lesson content, and the curriculum maker should always plan subject matter based on pupil interests, needs, and abilities. Fifteen years ago John Dewey quoted Rousseau as having said, "The whole of our present method is cruel, for it consists in sacrificing the present to the remote and uncertain future." Dewey was a pioneer in realizing that the aims based on subject matter which was expected to function in the pupil's adult life are not vital. He saw the pupil, rather than the subject matter, as the center of education, and he saw educational aims in terms of the development of the capacities and needs of the pupil.

• Today, the aims of art education relate to present interests and needs. This education will give the power to feel, think, will, and act in vital relation to life. Bobbitt explains that the curriculum should



"Our concern is to connect the experiences of pupils in school with the uses of art in everyday life, giving them the essentials of good art planning for life needs, such as in the home, garden, clothing, neighborhood, city."

give pupils the chance to live fully and the ability to produce in practical ways. It should unfold the potential nature of the individual. Education is not a matter-of-fact learning, but is a reconstruction of experience to meet a new need. Art in education means a creative activity. Mere exhibition of development of pupil skills in technique is dangerous. Mere drawing of the imitative sort is questionable. Of first importance is the pupil's interest and impulse to draw, to compose, to objectify his feelings through art. Principles of art should be discovered through experiences in working with the imagination, and the environment. Outlines and courses of study are now more flexible, allowing teachers freedom to focus attention on the pupil as an individual, so that whatever is done means something to him, and he will be able to see advantages in his mastery of every lesson. This is easiest when interest is centered on life needs.

• The International Exhibition of Children's Paintings held in New York, and later seen on tour of the larger cities of America, was studied by those interested in art education as creative expression. It represented the first international group of paintings by children which had ever been assembled, the

pictures having been secured from forty different countries. All of the pictures most emphatically show the effect of recent social changes on the life interests of children, and demonstrate the readiness with which they turn to their environment for inspiration. One fascinating picture in the exhibition was painted by an eleven-year-old Mexican boy who never had instruction, but whose paintings are in important private collections.

- True art education should engender an appreciation of the world's artistic inheritance, and an evaluation of all things of art values. High school art teaching should cause pupils to be conscious of proportion and symmetry to the degree that they will not pass by unnoticed or unappreciated any evidence of design or construction of superior quality, for pupils should be led to evaluate their surroundings to the end that good taste and art understanding will become a national heritage. Architecture of the pupil's environment should be studied for appreciation of beautiful relationship of parts and fine use of materials, form, silhouette, light and shade, type of construction, arrangement of apertures, noting reasons for their beauty and adaptability. The class may then create skyscraper designs. Some may draw an abstraction, in sculptured mass, giving light and dark effects of the huge set-backs, vertical cleaving of the whole structure, offset by apertures which do not detract from the power of the great walls. The problem gives emphasis to understanding of fine arrangement of line and mass, dark and light.

- When pupils are working with color—perhaps chalks, crayon, water color—they will be interested in seeing fine examples of color handling for appreciative experience. They enjoy noting how Vincent Van Gogh proved that the principle of color dissection could be handled to show the breath of life in nature. In the Cypresses, his brush work organizes

the surface with brush strokes which are all in motion. Starting with the motif of a cypress branch stirred by the breeze, he depicts everything else in the picture with the same moving brush strokes, to create a living, suggestive rhythm in which little tongues of blue and yellow flame permeate the picture and form a pattern that seems to be full of constant motion. Pupils see and feel there something that they know in nature. A real rhythm seems to have gone over into the picture, and we feel the wind swaying through the trees. Expressionism in the art of a great artist gives us lessons in color treatment through our appreciative understanding of his message. Teachers are finding that the art lesson which is taught for enjoyment and for capturing pupil interest is not presented as though production were the primary aim—an aim obviously pointless with ninety per cent of average pupils.

- The transfer of interests which the pupil has had kindled by the modern art curriculum will closely relate his leisure time activities with those of his school day. This harmonious plan increases pupil purposing, wherein an emphasis on pupil interest is the compelling motivation. By this method, responsibility for accomplishment goes over to the pupil, learning is individualized, and growth takes place through a process of experiencing. This inculcates the idea of freedom of thinking, tends toward relaxation, and enriches the life of the pupil in school. It also encourages an informal atmosphere in the classroom. Content of the curriculum is constantly in danger of becoming detached from practical life and it is our chief concern to organize our content around functional values in life. Items of the curriculum should be scrutinized for their values in application to use, and materials should be included with the thought of pupil orientation, motivation, and direction. Pupils in the high school are interested in meaningful symbols which have life values for them today.

Katharine Tyler



THE ART OF AQUATINT PRINTS

and HOW TO MAKE THEM

PEDRO J. LEMOS

Director, Museum of Fine Arts
Stanford University, California



WITH the revival of etching interest in America about thirty years ago, there was but little activity with any of the methods employed in print making by the intaglio plate other than that of the etched line. Dry point required a confident direct stroke of the tool, soft ground etching required just the right layer of the soft ground to produce the desired successful print, and aquatint seemed to many artists to require too many preparations toward producing tonal prints. So it took fifteen to twenty years before etchers found that aquatint as an auxiliary to etching or as an independent process could develop charming tonal qualities and artistic expression in varied techniques.

- The making of aquatint etchings can be a simple process and of course becomes simpler as the student proceeds making them. It has a distinct attraction to those who are interested in a little chemistry or have a craftsman's interest plus their art interest. This is because aquatint print-making has to do with acids, a formula or two, the handling of machinery (the simple etching press), and preparation of inks and papers when printing the prints.

- The accompanying sketch shows the three types of methods used in dusting the powdered resin on the copper or zinc plate, the box and bellows methods being the one I have found best for producing my aquatints. The steps in making my aquatints is explained as follows:

- *First.* THE SUBJECT is first sketched with black and white washes of tempera water color on a piece of medium gray paper, the size of the metal plate to be used for the print. The washes should be definite, much as when producing a three- or four-tone poster subject, and the subject should be arranged in two, three, or four steps in dark and light "values." When satisfied with the subject the plate is then prepared.

- *Second.* THE PLATE. Copper or zinc is cleaned either with a cloth and a little ammonia, or rubbed with a water and whiting paste. Silver polish paste is good also. Some etchers prefer to polish the surface with charcoal block and water. This polishing is to clean all grease from the surface to be etched. When clean and dried, it is ready for the powdering.

- *Third.* THE POWDERING is done by placing the plate in a box the open front covered with a piece of cloth hanging as a curtain. Lump resin which has been ground to a powder by hammering it inside of a strong cloth bag is placed in the bottom of the box. On the bottom two small sticks are placed to act as



"Plowing Time," an aquatint by the author showing use of defined shade values

"Leaning Oaks," Aquatint and soft-ground combined

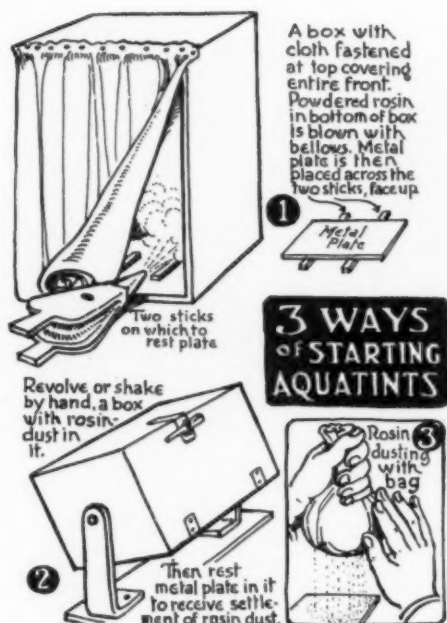


Etched by Pedro J. Lemos

rests to hold the plate. Before the plate is placed in the box on the stick rests a pair of bellows is used to puff the powdered resin into the air within the box above the stick rests. While the resin particles are afloat the plate is rapidly placed on the rests and the curtain is pulled over the front of the box. This quick inserting of the plate will catch the heavier particles and result in a coarser grain aquatint which many

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"River Stream." Aquatint from France showing free brush rendering

etchers prefer. A soft tint result in a print is obtained by waiting several seconds before putting the plate into the box, to catch only the finer resin dust particles.

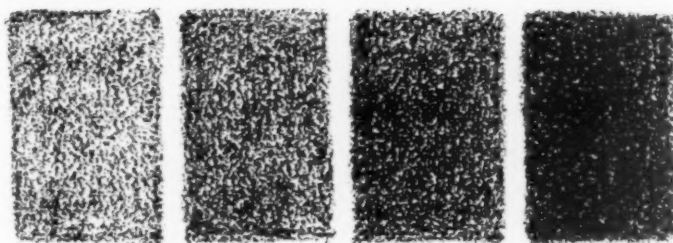
- Next remove the plate and set it carefully over a burner to melt the resin particles into minute grains of varnish. The plate is then cooled, shellacked on the back preparatory to the etching.

- **Fourth. THE ETCHING.** A tracing is made of all the white parts of the subject from the sketch and

"Father and Sons." An aquatint by Armin Hansen showing a painter quality



"Sunset Hour." Aquatint by the author in which actual brush dab shapes of original sketch were reproduced



1 minute 3 minutes 7 minutes 15 minutes
A value scale of tints first made will prove helpful

transferred in reverse with carbon paper onto the metal. Quick drying asphaltum varnish is painted on all the parts to remain white in the print. The plate is then immersed face up in a solution of one part commercial nitric acid added to two parts water for one minute, taken out, blotted dry and warmed slightly over the burner, cooled and the next lightest tones of the subject traced and etched by immersing in the

(Continued on page 7-a)

SHORT CUTS for PRODUCING TINTS in ETCHINGS

by the Editor



with two prints by WILLIAM S. RICE

Three simplified methods of securing etched tonal qualities:

1. Impressing sandpaper over sheet celluloid
2. Using ground glass surfaced celluloid
3. Rubbing sandpaper over celluloid or metal



Cypress Trees - Monterey

W. S. Rice

● Celluloid has in recent years increased in use as a surface for drypoint print making, and so far the only tint quality has been the leaving of ink upon the celluloid plate to produce any tint, always a questionable and unreliable method.

● The two plates produced by William S. Rice on this page show two results successfully secured with celluloid. First method is the placing of a piece of sharp, unused sandpaper over the celluloid, sand surface against the celluloid, and run through the press. This is done a second time to increase the shade if needed. The subject is then incised with a needle in the usual way and a knife edge used to scrape smooth portions where less ink will remain so as to produce the lighter parts. The second method is to use celluloid which has a ground glass surface, this surface retains ink and results in a printed tint.

● Another method I have used is to scratch the celluloid with sandpaper, using multiple scratches, increasing the scratched lines where the tone is to be darker. Crossing and recrossing the lines will produce even tones. The subject otherwise is continued as described above. The third print subject illustrates this result.

Sandpaper scratched surface
etching tints, by the Editor



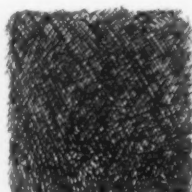
Alley in Ruthenburg

W. S. Rice

IN ALL print processes history of print making proves that the first step of securing line is followed by the search for tonal or tint expression. After the etched line came the aquatint process for producing shaded or varied values of light and dark tints. After the engraved line came the mezzotint for shades in metal engraving and the second tint block and multiple cut lines in wood engraving. Lithography first had its line expression and then came the granular shading. With modern engraving, the first achievement of line engraving was followed by half-tone engraving for securing every variation of tonal values in the resultant print.



Light sandpaper rubbing for light tint



More rubbing for darker results



For light parts burnish with smooth point



HIGH SCHOOL ETCHING

DENA L. MCFEE, Art Instructor

• Irvington High School
Irvington, New Jersey

ETCHING on metal is an exceedingly interesting and fascinating study, and contrary to its general reputation can be simplified and made applicable to school use.

● In our school it has been thought best to restrict this work to the consideration of original expression in line on the copper or zinc plate by means of acid and drypoint.

● The proper printing of an etching is an art in itself and is a medium of expression. Every plate presents its own problems.

● Mezzotint, aquatint, as well as other processes of etching have been left for future experiments and expression.

● The wonderful eloquence of its black line, the brilliancy and mystery attainable through it, its wide latitude of expression and interpretative power commend it as one of the noblest of the graphic arts.



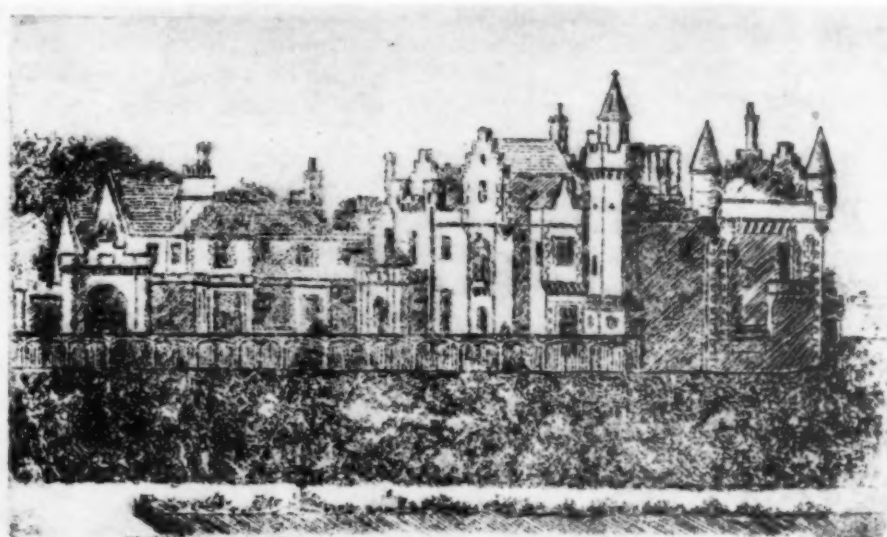
Above, an
etching,
"Two
Beeches,"
by
V. Kirshman

Fisherman's
Cottage,
by
Eleanor
Green

Etching

Know ye what
etching is?
It is to ramble on
Copper; in a sum-
mer twilight's hour
it is the whispering
from Nature's
heart.

—C. Vosmaer



"Abbotsford."
Etched from a
camera print by
Richard
Mandeville

SILK SCREEN STENCIL CRAFT

J.I. BIEGELEISEN, Instructor
School of Industrial Art
New York

Author of
"Silk Screen Printing Process"



The author squeegeeing paint across a silk screen. A student in the background "racks" the printed cards for drying

I **D** **ERHAPS** your school corridors hang their heads in shame because of their dull, age-old posters.

- Do visitors to your school flounder around in the corridors in search of an exit, because of the dusty, faded condition of the exit signs?

- If so, then here's how—with the aid of Silk Screen—you can create a change in these deplorable conditions, and at the same time provide your class with a profitable, pleasure-giving activity.

- Silk Screen printing is a means of reproducing colored designs in quantity. It works on the principle of the stencil. A stencil of the desired design is applied to a framed screen of silk. Paint is forced through the silk by means of a rubber squeegee. The paint passes freely through some areas of the stencil, but is prohibited from passing through certain other areas.

- To give a simple and practical illustration. Suppose you want to print UP and DOWN signs to improve your stairway traffic. Prepare a piece of flat bond paper in such a way that when you hold it up to the light, you will see the word DOWN cut out and missing from the sheet of paper. This represents your stencil. Attach this paper stencil firmly to a silk screen, place a blank white card under the screen, and force red paint across the silk. The paint will pass through the open areas left as a result of cutting out the letters D-O-W-N and the word DOWN will be spelled out in red letters on the white card. You continue to put fresh cards under the silk and apply the paint with the squeegee until you have all the DOWN cards you need.

- It's just as simple as all that. And because it is so simple, children of all ages can do it. With a Silk Screen stencil, your class can print enough DOWN,

UP, KEEP RIGHT, and EXIT signs to supply the whole school. The resulting signs will undoubtedly be much neater and much more uniform than if they had been done individually by hand.

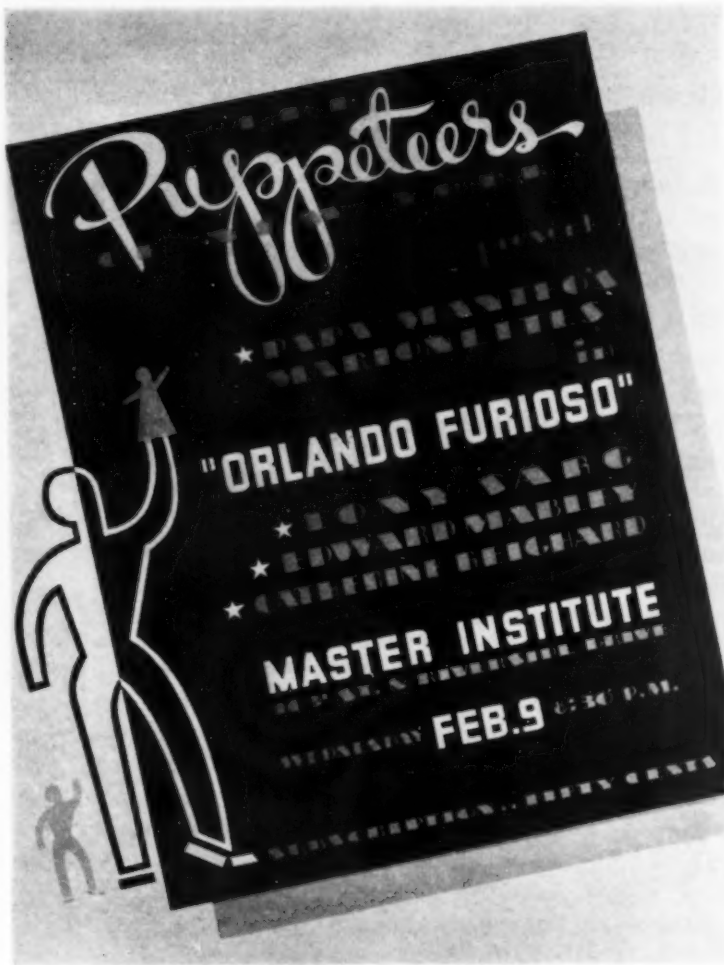
- For elementary schools, Silk Screen is an ideal craft. Children find in it a new opportunity for creative expression. Making a stencil, which so closely resembles the cut-outs of early childhood, delights them. The actual printing operation, with its use of bright-colored paints, intrigues them. And what makes Silk Screen most wonderful for children is the fact that it gives them what may be their initial experience in duplicating identically—as many times as they like—their own original designs. Of course, those pupils who are a little older find Silk Screen printing a means of satisfying their desire to see something of their own "in print."

- For junior and senior high schools, Silk Screen is an ideal art subject. The flat, poster treatment used for reproduction affords the student experimentation in a new art technique.

- Silk Screen does not stand isolated from other school studies, but instead it lends itself to a close integration between subjects. A project in textile printing, for example, can be a means of assigning a program of activity to at least four classes.

- Since the necessary equipment is simple, and made mostly of wood, the boys in the carpentry shop can turn out some first-class drying racks, frames, and squeegees. The chemistry class can apply its knowledge of paint and dye absorption to determine the color and consistency of the paint to be used.

- The Silk Screen artists can in the meantime work on the elements of the design for the textile. They are not hampered in the choice of color combinations, since by means of Silk Screen they can print a blue



A poster card for marionette advertising printed by the author's class in two colors on a colored card

design on a black ground just as easily as they could print the blue on a white ground. Students who do

the designing are limited only by the bounds of their originality and their creative powers.

- When the pattern has been conceived, the stencil is made from it, and the material is printed. The finished textile can now be used by the sewing class to turn out costumes, curtains, or stage backdrops for the school.

- In each class working on the project, the students feel that they are on an actual "job," not just doing busy-work. This shows its results in a finer relationship, and greater cooperation among the students, and thus lessens the problem of discipline for the teacher.

- Silk Screen stencil craft, in addition to being relatively inexpensive for school use, is also safe and non-strenuous. It is essentially a hand process, and the teacher does not have to spend any sleepless nights worrying about motor-driven devices and machines where careless pupils are liable to meet with accidents. The greatest harm that can befall the teacher or students engaged in this work is getting smeared with paint. But then art teachers and students are accustomed to that minor calamity. The accompanying photograph of the author squeegeeing shows without further explanation that Silk Screen printing is not a strain on one's physical well-being.

- Of the practically endless list of uses for Silk Screen in your school, scrapbook covers, journal covers, commencement program covers, invitations, announcements, greeting cards, wall decorations, and school activity posters, are but a few of the suggestions which may be of some help to you.

- In any event, you may be certain that Silk Screen will bring much artistic happiness to the creative hands which will keep themselves busy with it.

A Printer's Prayer

By WILFRED A. PETERSON

To the Great Printer who PRINTS in all the COLORS of the rainbow and whose TYPE FACES are stars and clouds, autumn leaves and sunbeams, snowflakes and flowers, THIS IS MY PRAYER:

THAT I may SET UP my life to the MEASURE of a man; that I may have the courage, win or lose, to follow the RULES of the game; that I may POINT my life toward the things that count; that I may LOCK UP within my heart idle tales, gossip and words that hurt; that I may MAKE READY for the opportunities to serve that come my way; that I may REGISTER in my memory the splendor of sunsets, the glow of friendships, the thrill of great music, and the mental uplift of inspiring thoughts; that I may PRESS forward in the spirit of adventure toward new horizons of achievement; that I may WORK AND TURN out worthy accomplishments; that the IMPRESSIONS I make on the white pages of time may encourage, cheer, and inspire all those who cross my path; that I may BIND together in my own life all those positive qualities that make for happy, creative, triumphant living; and finally, O Master of Printers, help me avoid the disgrace of making PI of my life and guide me safely around the yawning mouth of the HELL BOX.

THE POSTER RACKET ❀ ❀ ❀ ❀ ❀ ❀ ❀

HERBERT LEWIS

Maine Township High School, Des Plaines, Illinois



MOST teachers of public school art have, I imagine, many times found themselves confronted with the rather vexing problem of how to keep from being inundated by a tide of requests for posters. The athletic department wants posters for the various games and meets; posters are wanted for the school dances; the dramatic department wants posters for a play; and one of the local church organizations is giving a play, too—and they want posters. And there are all the rest of the civic organizations, wanting now and then the same commodity—POSTERS.

- When the chairmen of the publicity committees of these different groups think "poster" they immediately think "high school art department." The art department wants to cooperate *but* this teacher, having some regard for his students, senses that they are more often than not, "fed up" with making posters. Besides, there is a syllabus on my desk—an outline of my courses that I have built up with a good deal of thought and experience, which calls for a lot of exercises and projects other than the making of posters.

- Let me say here that the poster itself is an excellent project, for like a well-balanced diet it contains all the vitamins of design. But a well-designed poster requires a lot of time—and your average publicity chairman wants things in a hurry and cares little whether the poster is well-designed or not. They want quantity instead of quality—the same vicious factor that pervades so much of our lives and makes us satisfied with the tawdry and the sham.

- To protect my students from "poster-exploitation" and not offend civic organizations by refusing to make posters for them has called for real diplomacy. The following plan has been helpful, but it is not a cure nor a panacea.

- First I had made a mimeographed form. When a student started work on a poster he was "hired" for that job. In theory his teacher became the art director of an advertising agency (he did work as an artist in several agencies before teaching) and the student imagined himself as an artist employed by the mythical agency. His previous month's grade was translated into an hourly wage. Thus an A student was rated at sixty cents an hour, while a B student rated fifty cents.

- When the poster was finished a bill based on "labor" and material was made out to the organization that had ordered the poster. Overhead charges of 100% were added. Thus a poster on which a B student had worked six hours was billed at \$6.15 (\$3.00 labor, \$.15 material, and \$3.00 overhead). A letter accompanied the bill explaining that the organization was asked merely to pay for the material used. But the "cost of production" gave them an idea of the work involved. A bill for \$36.90 for six posters done by mere \$20.00 a week artists (\$.50—40-hour week) gave them cause for thought.

- Indiscriminate requests for posters fell off, and the organizations whose orders we filled showed an awakened and more appreciative attitude towards posters.

Two
Program
Posters
from
England

from
"POSTERS"
MODERN ART
PORTFOLIO
Courtesy of
The Davis Press,
Inc.



School
Arts
160

POSTERS AND THEIR MAKING ☒ ☒ ☒

EDITH HAMMOND, Art Teacher, Alexander Hamilton Junior High School, Elizabeth, New Jersey

ELECTIVE art classes who meet with me five hours a week were having to turn out posters so rapidly for so many school projects, that they were doing inferior work. So I made the next set of posters, myself, in outside time and devoted the time thus released in class to a study of poster ideals and standards, etc.

I compiled the following outline from which my students went on to a more detailed study, and we had class discussions of its component parts, and analyses of actual posters. The work improved so tremendously that our principal, art supervisor, poster contest judges, and many parents gave us unsolicited commendation.

BRIEF HISTORY OF POSTERS AND THEIR USE: First posters in Europe hand-made by artists (Cheret in France). Early posters in America were realistic—circus and theatre, etc. Later development: (1) Printing—processes of reproducing, (2) Developments in billboard advertising, (3) Artists—some felt it beneath their dignity. Recent famous poster designers.

PURPOSE OF THE POSTER: To attract, convince, and sell. To reach people unreachable by other forms of advertising. To convey an idea in the flash of the eye, not to tell a story, but to be seen and read from distance or moving vehicle. To arouse curiosity that will result in definite response.

ESSENTIALS OF POSTER APPEARANCE: Interesting ideas, originality—saying something in an unusual and unexpected way. Emphasis on one essential feature, should not be crowded with unimportant or equally important details. Effective design, principles of design, balance, proportion, dominance, rhythm, unity, pattern—light and dark contrast. Lettering, heavy plain alphabets carry, not so heavy as to be distorted. Capital letters harmonize best with illustration. Lower case letters easiest to read when poster consists of mostly lettering. Type of alphabet appropriate to subject of poster. Scale of lettering suitable to scale of illustration. Color, first, dependent upon medium, ink—black or colored, crayon—wax, oil, pastel, etc. Charcoal. Paint—show card color. Second, broad bold masses, simplicity, carrying power. Third, interesting color arrangement, as unequal areas of colors, unequal values, and unequal intensities. Fourth, psychology of color, advancing and retreating colors, emotional effect of color, as sadness, dignity, joy, etc. Luminosity, carrying power. Juxtaposition, complements next to each other. Close range—brighten each other. Distance—tend to mix and look gray. Black and white and neutrals combined with color add snap and contrast. Consider color of poster board.

CHARACTER OF POSTERS: Types of posters, first, realistic to be used when an object or place or person is to be portrayed so that it will be recognizable. Second, decorative or conventional to be used to attract attention quickly, and to set forth ideas (speed, dependability, etc.) in a forceful way. Next is division of poster into three main parts, unified into a harmonious design. First, lettering—to convey message, to attract reader's intelligence. Second, illustration—to explain message, to attract reader's imagination. Third, background—to set forth the object or illustration in an interesting situation. Various types: architectural, landscape, window, shadow, silhouette, abstract, texture, pattern, plain, etc.

Study of fine examples of posters: Analysis, which art principles have been observed which make each poster fine. Seek knowledge of modern poster artists who successfully sell articles. Study the psychology used in fine posters. Tell what the dominant idea is in each poster.

PROCEDURE IN MAKING POSTERS: Gather data, accuracy; compare importance of various items to be included. Gather reference material concerning the subject of your poster, books, magazines, scrapbooks, clippings, etc. Observe the difference between research work and copying. Plans, select essential information, discard the rest. Decide which idea to emphasize. Decide whether lettering or illustration is to dominate. Use various arrangements in many tiny thumb-nail sketches. Choose most pleasing, effective sketch. Try out various color schemes. Decide which scheme best suits your idea. Try various arrangements of your color scheme. Choose best arrangement. Choose most suitable type of alphabet. Actual work on poster, on large manila paper, enlarge your sketch (good proportion and careful lettering). Criticism, by class, individual, or self. Correction. Transfer to poster board (carbon paper or blacken back). Finish with chosen medium. On back of poster write your name, school, address.



PENCIL OUTLINE



WHITE ON GRAY



WHITE & BLACK ON GRAY

THREE STEPS IN POSTER MAKING

ART IN LOCAL INDUSTRIES LULA E. MILLS, Art Teacher

Providence Street Junior High School, Worcester, Massachusetts



OUR Junior High School 8-2 Course of Study suggested the teaching of art as applied to some local industry. This, at once, seemed most interesting to us for were not two branches of the largest steel mill in the world situated here at Worcester, Massachusetts? One branch of which is our next door neighbor. Had we not watched smoke belch daily from its many tall chimneys? Did not our living in many cases come from money earned by fathers employed in these mills? Such a project would, therefore, be a part of our very lives.

The teacher needed to say little to arouse the interest of her pupils but, instead, the pupils increased the interest of the teacher and class alike through their knowledge of the project gleaned from their parents and from geography lessons on the subject. Parents sent in copies of monthly magazines published in both the North and South Works branches of the company as well as copies of a steel magazine which is given by the company to each of its employees.

Now for the chance to visit the American Steel and Wire Company plant for first-hand information. It has been said that: "Where there's a will there's a way." We found that our Principal, Mr. Boyden, was a good friend of Mr. Stewart, the Superintendent of the mill. Mr. Boyden kindly offered to write Mr. Stewart for permission to visit the plant with the result that ten pupils and the two art teachers were permitted to spend an entire afternoon being shown about by two guides who explained all the process from the melting of the scrap metal in the huge furnaces to the shipping of the finished products. Many intelligent questions were asked by the group and notes taken and samples of wire, etc., received.

At the next meeting of the art class these pupils read reports of the visit, reports which they had composed and typed themselves. The following is a copy of a report written by Sylvia Lapp:

A TRIP TO THE AMERICAN STEEL AND WIRE COMPANY

Thursday afternoon, October 10, Miss Mills and Miss Putnam, our Art Teachers, took ten students from the 8-2 Art Classes to visit the American Steel and Wire Company Mill.

We left the Providence Street Junior High School in the teachers' cars and after a short trip parked the automobiles on the grounds set aside for that purpose.

Mr. Cunningham, our guide, as well as Mr. Howe, the main watchman, conducted us through the mill.

Mr. Cunningham first told us not to be frightened at anything we saw or heard. We were shown the accident clock and explained that its hands indicated the number of accidents which had occurred. When many new men were employed there were more accidents, they not being as familiar with the safety rules as the regular men. We also saw many posters on safety and I noticed a slogan which I thought was very appropriate: "Accidents don't happen. They are caused." A hospital with nurses and a doctor is maintained by the mill.

The first building entered contained various articles. There were sacks and sacks of sand to reline the furnaces. Next was a water pump which goes every single hour of the day and night. In twenty-four hours six thousand gallons of water are pumped.

The water is supplied by the Blackstone River and is used to cool the machinery.

In the rolling mill there are four sixty-five ton furnaces. They produce a heat of steel every twelve hours. When it gets too hot in the furnaces, small aluminum chips are poured in to cool them down. Mr. Cunningham told us that two of the furnaces were just going to be tapped. So we descended a flight of stairs and then formed a semicircle and waited for them to begin. When the steel was finally poured into a ladle it looked like a white stream flowing down. Sparks were flying to the floor. They were very beautiful as they fell but then they changed to red with a light smoke ascending. This was due to the fact that a chemical substance had been poured in. The ladle was moved away and the same process was done to the second ladle. The filled ladle was lifted by a crane and the steel cooled slightly. Some liquid metal poured out of the top and landed on the floor. Mr. Howe explained that it was only slag and of no importance.

The melted steel was poured from the ladle into steel molds to form ingots. We went upstairs now and Mr. Cunningham passed around a pair of colored glasses and we were allowed to look into the furnaces. The heat was so great it would scorch a person if he went too near. The men working at these furnaces usually wear trousers made of asbestos material, woolen undershirts and special shoes.

An engine pulling cars loaded with scrap iron came puffing into the building. We inquired what they used scrap iron for and Mr. Howe replied that they melted the scrap iron over and over again and made various articles, not a bit was wasted.

We crossed the yard and entered the reversible mill. Here we saw the ingots as the cast steel molds were being taken off. Now the great, white hot, ingots stood before us. These ingots weigh five thousand pounds and are placed on cars to be moved around. After they were cooler, they were lifted by huge tongs and placed in the rolling mill.

Here the ingots were rolled down to what they call the five-inch billet. Then they passed along until they became two-inch billets. This is the process through which the metal goes: first, the ingot; second, the bloom; third, the billet; and fourth, the rod.

Various kinds of wire are made from these rods.

Next we visited another part of the mill where the men were drawing the wire by special machinery.

From these ingots all sizes and forms of wire are made, from the thinnest wire like hair to that the thickness of a cable. We saw the cable wire ready for shipment to be used in constructing the Oakland Bay Bridge, the largest bridge in the world today.

This information was supplemented by splendid advertising material put out by Republic Steel and published in the *Fortune Magazine*, copies of which sell at second-hand magazine stores for thirty-five cents apiece.

We started with the simpler art problems first and led up to the final one, a colored poster showing some phase of the work along with the name of the mill and a slogan worded by the pupil.

As a climax, a package containing a few of the most choice work in the project was sent to the Superintendent, Mr. Stewart, in appreciation of his kindness to us. Mr. Stewart acknowledged the same by the following letter:

My Dear Miss Mills:

I have received the samples of the work done by your pupils as a result of their visit to the South Works. These studies reflect a great deal of credit on the pupils, particularly because of the short time spent in visiting the places which they tried to describe in Art.

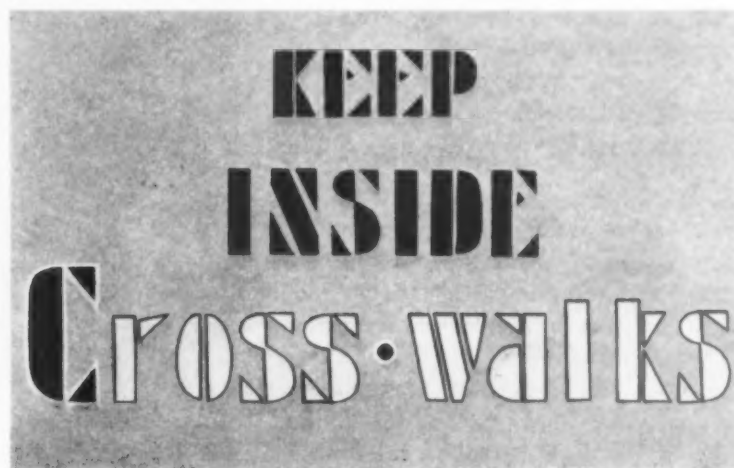
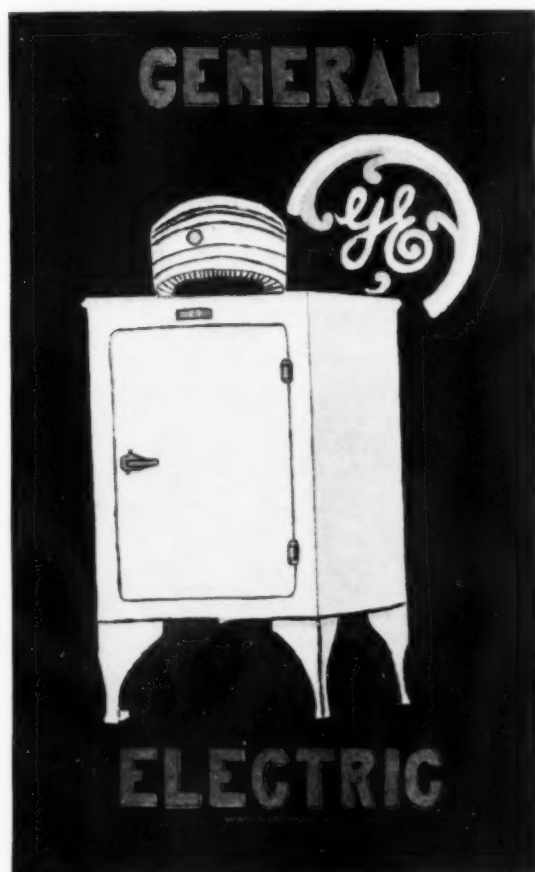
The work also reflects credit on the teachers, and I wish to congratulate you and the pupils on the work done as exhibited by these drawings which you have sent for me to see.

With your permission, I propose holding these studies in my office for a little while so that I may show them to others connected with the American Steel and Wire Company.

Very truly yours,
Peter Stewart
General Superintendent



Labels and Posters by the Providence Street Junior High School students of Worcester, Massachusetts, after their visit to the American Steel & Wire Company Mills



Advertising designs made by the students of the Providence Street Junior High School, Worcester under instruction of Lula E. Mills, Teacher



MODEL WINDOW DISPLAYS

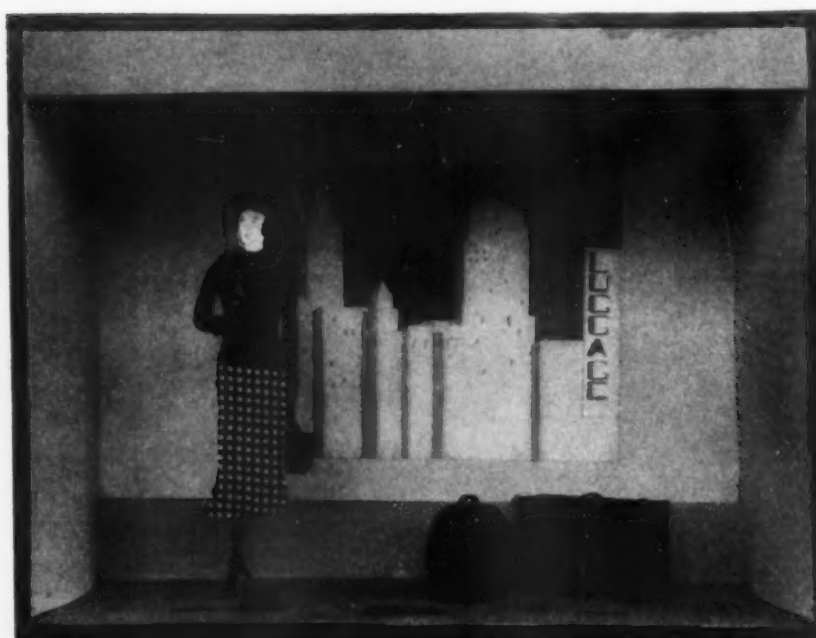
HELEN C. KOCH
Vocational High School, Cincinnati, Ohio

THE Cincinnati Retail Selling Vocational High School holds a rather unique position in that it is the only unit Retail Selling School of high school grade. Because it runs on a forty-eight week year, six hours a day, with no study bells, it is able to complete a four-year high school course in two years. In the second year, students work cooperatively in department stores as a part of their training. Since design and color hold such important parts in styling merchandise, a course in art is given as a related subject.

• Much of the work in the second year is in the field of display. This is the best time for this subject because students are then cooperating with the department stores. The planning of the store window is approached through a series of lessons including the designing of backgrounds, modern store fixtures, and the drawing of store models. This approach gives definite training for the designing of the entire window, which is then worked out on paper, and painted in poster paint. From these paintings are selected the most workable designs, and the class is divided into several groups to build model window displays. As far as possible we use actual materials. Backgrounds and special constructions are

made of corrugated display board which is firm but soft enough to be cut with a razor blade. Models are dressed in actual materials, and leather, felt, metals, etc., are used to create as real an effect as possible. All colors are worked out a little stronger than in the original paintings as the windows are lighted with lumiline lamps which tend to take out a certain amount of color.

• The value and practicality of the project is proved by the interest and enjoyment the students evidence in their formation of these models. They discover for themselves the difference in materials for effectiveness in display and they learn valuable information for display set-ups which they may, in the future, have to plan as part of their retail work.





Art is often called a "minor" subject of the school curriculum and frequently is treated as such. As a means of overcoming this stigma, the students and teachers of the Melrose Park school have inaugurated a successful plan of giving art "a place in the sun."

- To publicize their program the students of this elementary school decided upon a plan of continuous displays in the windows of the shops throughout the business area. All grades, clubs and other organizations of this school contribute. Displays are changed at least once a month and as much more frequently as desirable or as there is material to make the changes.

- The exhibits are colorful examples of handicraft work of all sorts, art work, pictorial work and dioramas correlated with the academic subjects of the school, and many special seasonal displays such as Halloween, Thanksgiving, Christmas, Easter, Autumn, Winter, and Spring. Recognition of special weeks are also featured, such as American Education Week, American Book Week, and Fire Prevention Week. The special days, as the birthdays of American Patriots, Armistice Day, Memorial Day, Mother's Day, etc., are recognized. Exhibits of any special events of the school or the Parent-Teacher organization are given publicity by the plan and all of these various displays add to the variety and make the community look forward to new arrangements. It becomes exciting for the students and adult community members alike to risk predictions on the next exhibits. The program of displays has actually become an institution in the community in the past three years, on a par with the best of school newspapers or school columns in local papers.

- At the beginning of the plan, the merchants were pleasantly cooperative but somewhat skeptical. Now they are sold on the plan through and through. The problem has become not so much a question of permission to place displays in the windows but rather how many can be furnished to satisfy the invitations of the merchants and have no ill feelings result from being left without displays.

- The scheme has far surpassed all expectations of the school. It has accomplished its objective and art is the vehicle which has carried over the program. Observers enthusiastically report that the displays are far more effective than occasional articles in the newspapers but the two means of publicity actually do not clash; on the other hand, they work together.

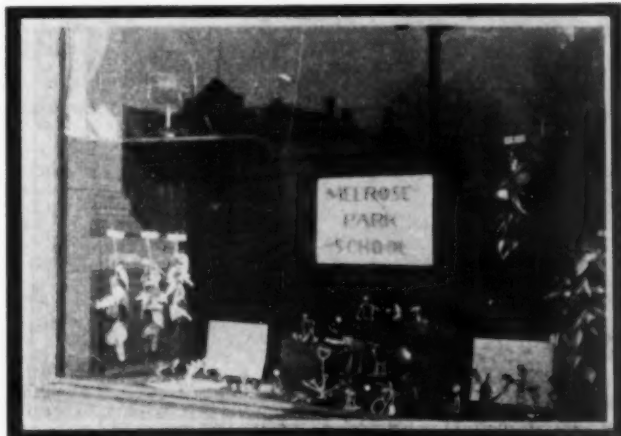
- A general student committee is in charge of the work. They contact the merchants, organize the schedule, and plan the displays, including the arrangement of them. Considerable value results from this committee work, which involves sub-committees of students in each room, grade, department, club, or other organization.

- Parents and all others interested in education in the community are constantly reminded of the work being done by the children in the school. Favorable interest in all departments has been created and the number of visits to the school to see the actual work being done has been increased.

- The displays furnish excellent possibilities for small hand-printed messages, artistically prepared, to be included in the windows, calling attention to features of the school other than art or handicraft.

- The exhibits have been a source of great incentive and friendly rivalry among grades, departments, and clubs of the school. Each committee strives to do better than the one before and several displays on exhibit at all times serve as means for wholesome comparison.

- Back of the whole program is the psychology of the old Chinese proverb, "One seeing is worth a thousand hearings." It actually



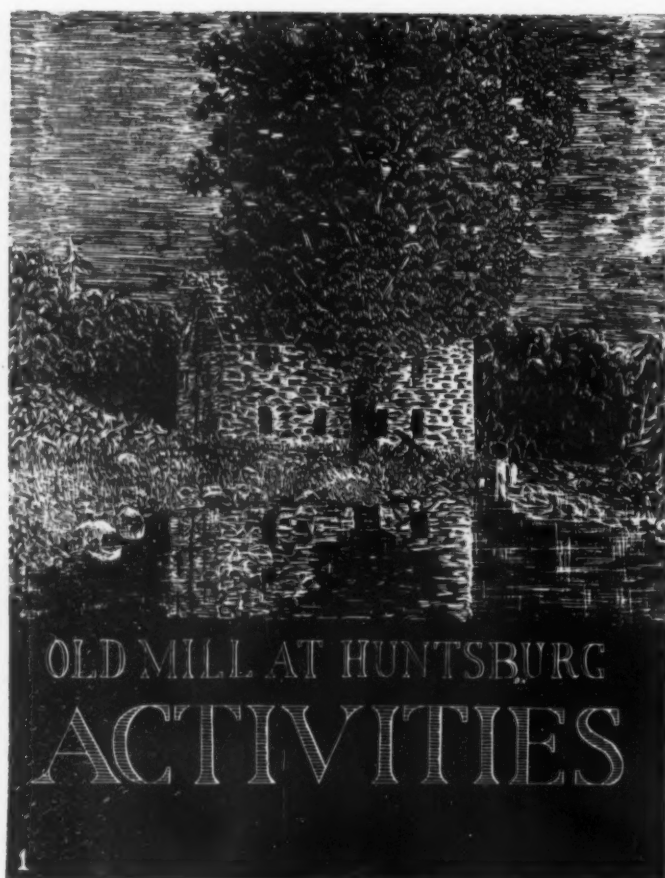
SELL YOUR ART PROGRAM WITH ATTRACTIVE WINDOW DISPLAYS

By HELEN NELSON, Departmental Art Director
Melrose Park School, Cook County District 89, Illinois



is a combined visual plan for children and adults alike, it is modern. The American public is shifting to the viewpoint of condensed material and seeing or hearing things in a flash. Advertisers recognize that their stories must be presented quickly and most effectively in pictures. The fact that the displays are continuous but ever-changing and animated makes for greater success. Occasional window displays are made by most every school but usually just when there are tickets or something else concrete to sell. This is a program of constantly selling the activities of the children in the school with no return asked except interest in the work of the school.

- What the Melrose Park school has done and is doing can be done by any school in the United States. The plan requires constant supervision, guidance, and control, but when once started right and carried on properly, it becomes as exciting a game for teachers as the pupils and the community members who look for the new displays.



SCHOOL ANNUAL HEADINGS SHOW- ING THREE TYPES

1. School Annual page heading from the High School at Newton, New Jersey, Helen Redcay Snook, Art Teacher. Done with white line on scratchboard producing the effect of white line engraving

2. Full-page for School Annual from Tamaque, Pennsylvania, High School using the mining industry nearby for subject matter. Made by engraving on linoleum blocks, white line on black. Helen R. Leibensperger, Art Instructor

3. One of chapter heading subjects from Woodbury High School Annual, Woodbury, New Jersey. Helen M. Wallace, Art Teacher. White line on black, a quality that may be achieved with white tempera paint on a pen drawn on black paper



School Annual heading photographed from grouped material by the students of Gretchen Wahl, Art Teacher, Chisholm High School, Minnesota



MODELED HEADINGS for SCHOOL ANNUALS



WHEN Miss Lee in the *School Arts* of March 1936 showed her School Annual headings, the art students and I got our inspiration for our title pages for the annual. We decided to make our title pages and have them photographed and use the shadow pattern as did Miss Lee.

● Mr. Neil Blair, sponsor for the Camera Club, took the pictures. For our figures we used rolls of paper, pipe cleaners for arms, ping-pong balls for the heads. Eyelashes, and noses were made of cut paper and glued on. The Junior miss had a corsage made of green fern, and the flowers of paper curled to represent gardenias, as was the escort's boutonniere. The freshmen shoes were carved from balsa wood.

● Miss Margaret Bronn was chairman of the group of art students. In as far as possible, Seniors made Senior page, Junior by Juniors, Freshmen by a talented girl in 9th grade.

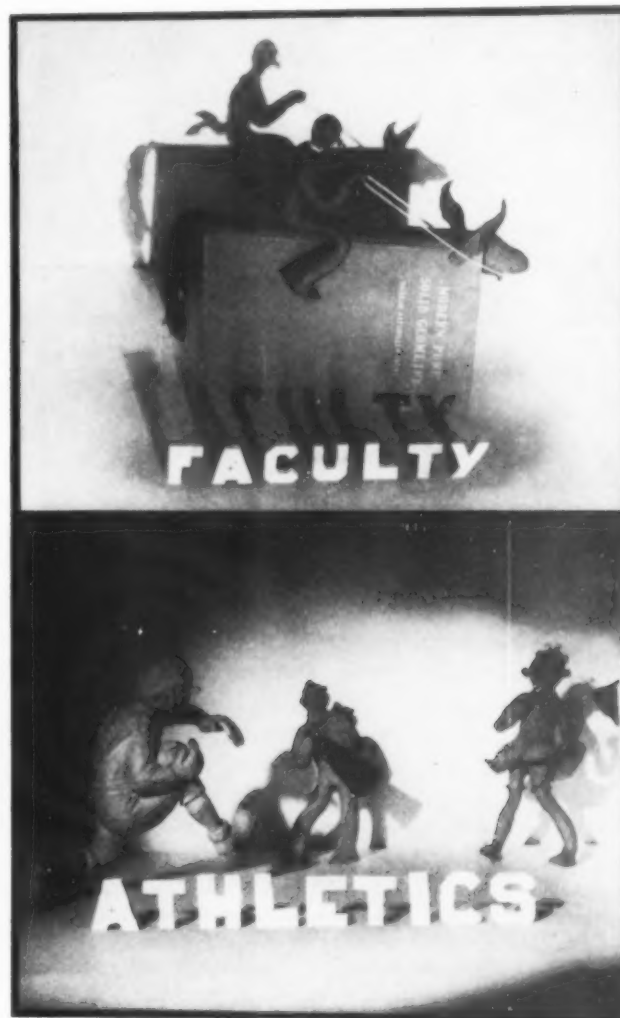
Hilda H. Laub, *Art Teacher*
Springdale High School,
Springdale, Pennsylvania

● I have found the suggestion for themes for Yearbooks very interesting in *School Arts* and extremely useful to me in planning our books. I feel that other teachers found it just as helpful as I did.

● The series worked out for the high school were modeled with green modeling clay. The theme for these pages and the modeling were planned and worked out by the students in our craft classes. The photography in both cases was handled by a group of students that I have interested in amateur photography.

● The series of four divisions of Junior College were planned so that the division pages used in the Yearbook would form the background for the present theme. These small figures were cut out of cardboard and different textures of material were used and pasted on the cardboard to offer a contrast in structural line in the clothing each wore. Tempera paint was used for details. (Two of the headings shown opposite.)

Virginia Eicholtz, *Art Teacher*
Central High School and Junior College,
Bay City, Michigan





THE SILHOUETTE



There is a fascination about silhouettes that is difficult to define. Perhaps our imagination is intrigued by the fact that many small details are necessarily omitted in the making of a silhouette.

Or perhaps silhouettes interest us because they partake of some of the mystery that surrounds us at night. Because it is only at night or in the deep twilight that we see them in real life.



aculty

Silk screen headings were made for the High School Annual "The Crest," by first-year art students of the J. M. Vogt High School, Ferguson, Missouri. Subjects were woven around the life and works of Mark Twain

NEW-YORK DAILY TRIBUNE FRIDAY, FEBRUARY 22, 1878

A LOAN EXHIBITION AT FLUSHING, L. I.

A RENAISSANCE OF OUR GRANDMOTHERS—AN ASTONISHED COUNTRY-SIDE—OLD TIMES ILLUSTRATED WITH PLATES—LACES AND EMBROIDERIES, FANS AND FURBELOWS, GLASS AND SILVER—A FINE MINIATURE—A YOUNG WONDER.

But perhaps the most remarkable things in the whole exhibition are the frames that contain the silhouettes, on white paper, cut by Master Dana Gibson, a boy now ten or twelve years old, but who cut many of these figures and many of the best of them, when he was but eight years old. In almost every case they are cut from the idea in his own mind, not copied from other pictures, and they are done without any aid whatever from teaching; the work is the product of instinct without training. The subjects are all of life in action; and the spirit of the conception, with the exceeding delicacy with which the scissors (held firm in the right hand, while the left moves the paper) follows the little artist's intention, can only be watched with wonder and pleasure. A kitten which leaps at a ball; a dog who has sprung for a ball, caught it, stopped, forgotten it, and turned to look at the sender; a bird bringing a worm to her nest of young, another bird, who, having fed her young, rests upon a twig to sing, frogs travestying some human drama, monkeys, horses—whatever is done, is done with a perfection that we never saw surpassed. The training of a child with such a gift is a matter of no small moment.

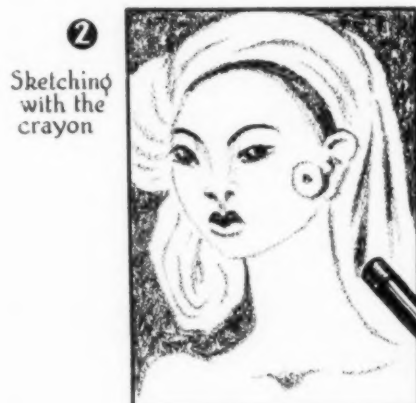
SILHOUETTE WORK STARTS THE CAREER OF A FAMOUS AMERICAN ILLUSTRATOR

CHARLES DANA GIBSON'S
EARLY SILHOUETTES DE-
SCRIBED IN AN OLD COPY
OF THE NEW-YORK DAILY
TRIBUNE

School
Arts
168



①
Blocking
in with
charcoal



②
Sketching
with the
crayon



③
Applying
the
turpentine



A NEW WAY TO SKETCH

MIRIAM deLEMONS

Palo Alto, California

EVERY so often some student expresses the wish for a simple method of doing oil painting. Not long ago I was given a new kind of crayon which amazed me with its possibilities. This medium has so many fine qualities that it seemed too good to be true.

- I found that it works well on almost any type of paper and especially well on a rough or canvas surface. The black crayon used on "coquille" or other rough surfaced papers produced an effect very similar to a fine lithograph.

- These oil crayons proved especially good for portraits, still life, and landscapes. Being rich in color and simple in application, they made drawing and painting a real pleasure. They can be applied directly as a crayon for the making of illustrations for school annuals or papers.

- Changes were easily made as an area can be wiped with a cloth dipped in turpentine and different colors added. I found large and small brushes were handy in producing varied effects. By making a "test" sheet before proceeding with a regular painting, I became familiar with the color possibilities of these new crayons.

- After some experimenting I found that these crayons also

work very well in combination with water colors. This was particularly true in doing a landscape. In trying this out, I first drew my landscape in the regulation manner with the crayons, omitting the sky and distant background. I then took a wide water color brush and washed various tones of transparent water color in the sky and background. Being waterproof, the crayons resisted the water color, adhering only to the parts of the paper left exposed.

- For decorative effects, you will find that these crayons can be used on rough paper, window shade cloth, canvas, or the back of oilcloth.

- To my surprise, I discovered that these crayons can be used very effectively in various forms of handicrafts. This was particularly true in connection with woodcraft projects.

- To produce a most artistic wood stain, all that is necessary is to rub the desired color of the crayon all over the wood surface. A cloth dipped in turpentine is then rubbed briskly over the crayon strokes. This immediately blends the color, setting it into the grain of the wood.

- Such a stain dries in about fifteen minutes and needs no other coating to make it waterproof. If desired, a design or decorative figure can be painted with tempera colors over this stain after it has dried thoroughly.

PROPER USE OF CAPITALS

ROMAN } UNICIALS

chisel forms, perfected
2000 years ago.

pen forms, used from
4th to 8th Centuries A.D.

LOMBARDIC

ornamental development of the
Roman and Uncial letters, used
about the 12th Century A.D.

The above mentioned
styles of letters may be used
when lettering an inscription
entirely in capitals. Any letter
more ornamental in formation
such as the following lines:

OLD ENGLISH SCRIPT
capitals should not be entirely used when lettering in text or script

for example:

XMAS
this is as incorrect
as this

Xmas
correct

YEAR
incorrect

Year
correct

HAPPY NEW YEAR

capitals capitalizing capitals is often used, but

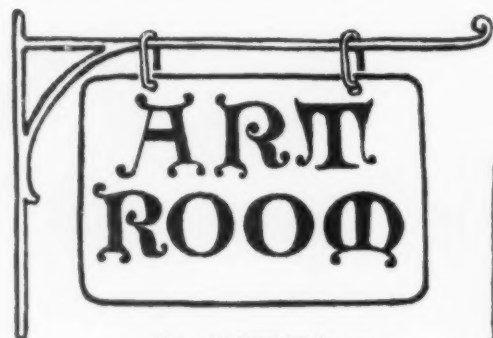
HAPPY NEW YEAR ← this is the correct way

hAPPY nEW yEAR ← this or this

Happy New Year ← this.
(LOMBARDIC)
(OLD ENGLISH)

This page by
Frank B. Ell of
Stanford Uni-
versity, Cali-
fornia, briefly
tells when prop-
erly to use
capital letters to-
gether in letter-
ing

Many art class
greeting cards
and school an-
nuals use the
Gothic and Eng-
lish text letters
incorrectly. A
brief study of
this page will
explain the cor-
rect use of capi-
tal letters



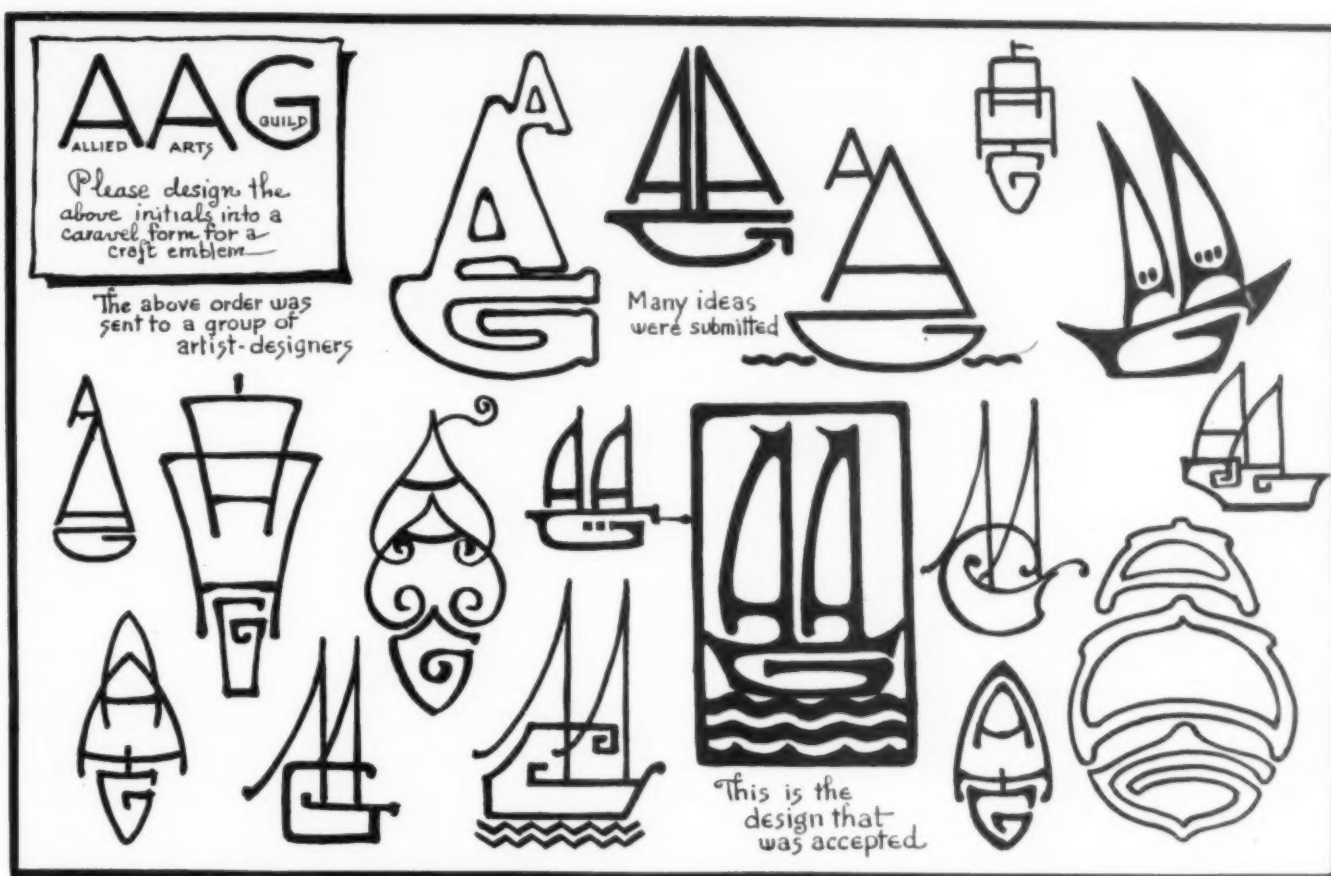
It is CORRECT to use
Uncial Capitals together

DO NOT USE the
Text Capitals together

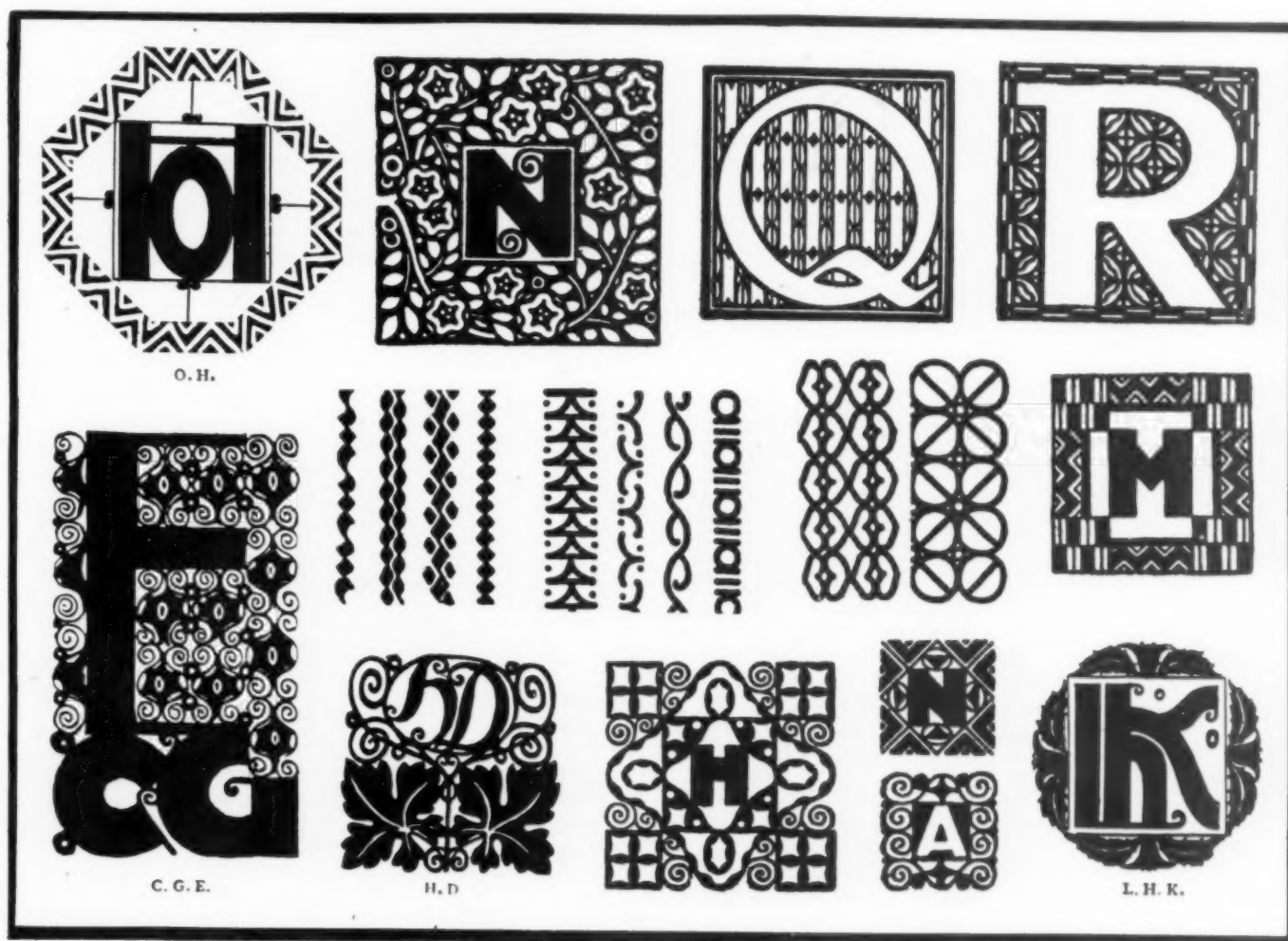


When using text letters
use both CAPITALS
and SMALL LETTERS
Never all capitals

School
Arts
170



The designing of monograms and trade marks combines designing and lettering and is a worth-while practical subject



Decorative initials and ornamental backgrounds and borders done in the spirit of the medieval hand-lettered book styles is best done with lettering pens. A wealth of artistic ideas are possible with lettering pens and an untouched field of artistic illustration methods is awaiting the experimental art student with the lettering pen



GRADE HELPS

from Grade Teachers everywhere ..



BRIEF ILLUSTRATED HELPS, new ideas, and new ways of using old ideas are invited for this section. Address all articles to Pedro J. Lemos, Stanford University, California

EXPLORING THE GRAPHIC ARTS

EDNA M. BRANDT, Zeeland, Michigan



FEW FLOWERS, some grasses of various kinds, forty cents worth of blueprint paper, one small blueprint frame—and the sixth graders were off on a new adventure, that of creating pictures in a few minutes. At first, the children were absorbed only in the fascination of quick results, but when the first enthusiasm had worn off, discrimination began to assert itself.

Balance, pleasing line in arrangement, and distribution of heavier and lighter masses began to be observed as the specimens were arranged on the glass of the blueprint frame. Soon the need for more printing frames brought forth the suggestion that a piece of glass and cardboard held together with paper clips would serve the purpose. These devices worked very well, and more print paper was exposed to the sun two minutes, and after it was removed from the frame, the paper was allowed to stay in a basin of water and blueprint crystals for a short time. Then clear water was run over the print, and drying and pressing followed.

● Some one thought of the plan of drawing on tracing paper with India ink and blueprinting the drawing just as we had been doing with flowers and grasses. This, too, proved to be very intriguing, and many interesting examples resulted. When the zest for blueprinting began to wane, the teacher engaged the children in a discussion of other ways that people used to put their ideas into picture form. To the children's list the teacher added the names of a few processes that were unknown to the majority of the group. Curiosity about these processes started the class on the path of investigation, and our unit on the graphic arts was the result.

● By vote of the class we decided to explore one process at a time, and it was drypoint etching that was first choice. Billy, one of the boys in the class, wrote how he did drypoint etching in the following manner.

● "First, I took a piece of paper and drew a picture. Then I laid a piece of celluloid over my design, and took a needle (darning needle is O.K.) and scratched the picture on the celluloid. I made sure that the needle was raising a burr. A burr is a small ridge.



Placing the celluloid onto the paper before the printing

After this had been done, I spread printer's ink on a piece of glass and after running a roller over the ink, the roller was run over the celluloid. Then the ink was rubbed off with cheesecloth, leaving the burr inked. Then I wet some paper that is used for etching and put the paper between two blotters to dry. When the paper was still damp I laid the inked celluloid on the paper and placed cardboards on either side, running the whole thing through the clothes wringer. Then I had an etching" (A piece of thin blotter instead of cardboard on the damp paper side will produce a stronger print.)

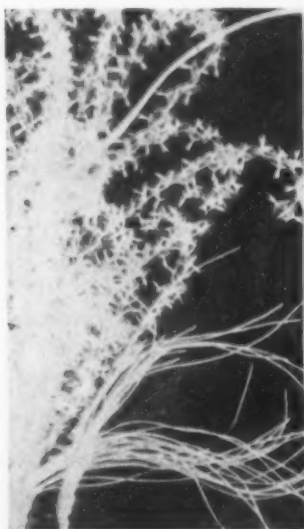
● The children observed the technique used by accomplished etchers, and further ideas were gained by taking a trip to the Art Gallery where the current exhibit was etching, wood cuts, and wood engravings. After a talk by the gallery director the children were eager to try their hand at wood cuts and engravings next.

● Robert, another member of the class, wrote this story about making pictures in wood for his graphic arts notebook.

● "Long before the invention of the printing press, pictures were made on wood blocks and transferred to some other surface. For hundreds of years this process has been followed.

● "If the work is in relief, that is, the figures to be printed are left high, then the background is cut away, a wood cut is the result. Wood with plain grain such as pear, apple, gum, etc., is best. If a wood cut is made in the proper manner, it cannot be copied with pen and ink.

● "Wood engraving is the opposite of wood cutting. In engraving the lines are cut into the surface. Woods with a coarser grain



Two blueprints, one from the natural grasses, the other from India ink brush drawing on tracing paper

Incising the subject on the celluloid



Wiping the surplus ink off the celluloid



may be used. Oak, box, and maple are good varieties. The end grain is used. The grain of the wood forms an interesting pattern if desired."

● After the children finished their work, ink was spread on a piece of glass, and after a roller had been run over the ink, the blocks were inked by running the roller over them in both directions. Best results were obtained by laying the paper to be printed on top of the block and rubbing the paper.

● The children in the class also were interested in finding out about aquatints. They had seen a few that had been done by an amateur, and they thought that they, too, would be able to get fair results. A copper plate about 5 inches square served as the first surface to experiment with. A very finely powdered rosin was placed in a cloth bag, and was sifted in a thin, even layer over the copper plate which was heated on an asbestos mat on the gas plate. When the rosin started to melt, we quickly removed the copper plate from the mat, and set it aside to cool. Next we painted the back of the plate and the edges with asphaltum. When this was dry the whole plate was given an etch of a few seconds in a nitric acid solution. The lightest areas on the picture were next painted with asphaltum and allowed to dry. Then the plate was given another etch in the acid. The parts of the picture that we wanted to remain a middle value were next painted out with asphaltum and, after drying, the plate was given an etch of a couple of minutes again. The plate was now cleaned off with gasoline, and we were ready for printing. The paper we were using for our work was wet and placed between two blotters to dry. The plate was inked with printer's ink and rubbed off with cheesecloth, and after placing a sheet of the slightly damp paper on a piece of cardboard, the plate was laid face down upon the paper. We placed another cardboard over the plate, and the whole thing was run through the wringer. Quite fair results were obtained.

● The next process to be investigated was lithographing. Because it was not practical for us to get a lithographing stone, we obtained a sensitized plate of metal from the Michigan Lithograph Company. The four children who submitted the best pictures were chosen to draw on the plate with lithograph pencils and crayons. They had to be especially careful not to touch the plate with their fingers as any mark would be recorded in the picture. The whole class took a trip to the lithograph company to see the preparation of the plate and the printing. The plate was treated with acid, and after it was inked, several copies of the pictures were made for us. It was quite a thrilling experience for the class to see their own work emerge from the printing press.

● Because a large majority of the class had cameras, photographic illustration was also included in our study. A member of the local camera club was invited to talk to us, and the children not only obtained a great many ideas for taking pictures in a more interesting manner, but a very fine exhibit of prize winning camera studies were shown to us. This encouraged the children to collect choice photographic pictures from magazines, and after mounting them, they were included in the individual graphic arts notebooks. A pinhole camera was made from a chalk box, but not very good results were obtained. We decided that this method of illustrating was too tedious for our liking.

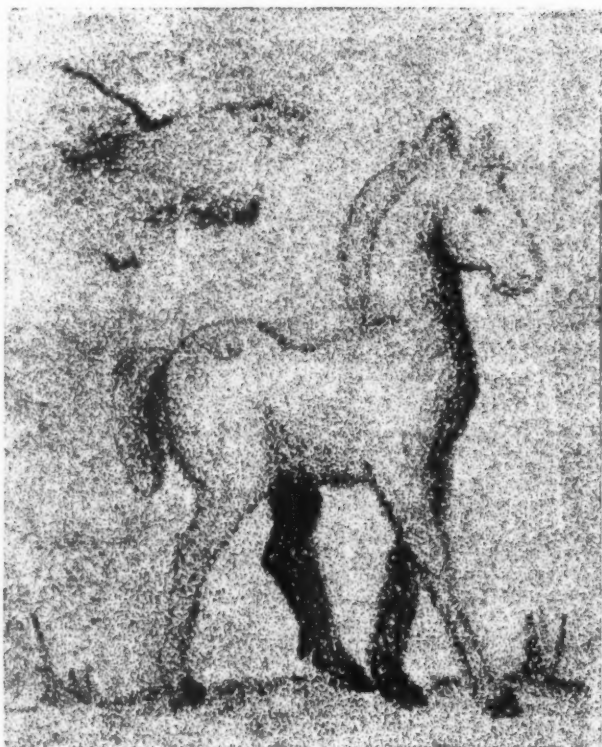
● The covers of our notebooks were illustrated with crayons creatively, and the cardboard covers were held together with cloth tape which tied to form a portfolio. The cardboard covers were black steamerboard, and they displayed the bright colored crayon letters and designs to good advantage.

● Everyone in the class seemed to enjoy this unit very much, and we feel that they grew in a marked degree in their appreciation of illustrations and art in general. One boy who likes to use big words summed up the unit to his teacher in the following way.

● He said, "Of all the units I've engaged in, this was the work that impressed me most." And both teachers were inclined to agree with him.



Two of the prints made from the celluloid



Jan Stuart 17

MATERIALS

1. SANDPAPER, No. 1/2 to me is the most successful. It is finer and gives a finer texture than No. 1 1/2.
2. COLOR CRAYON, use the regular wax color crayon (black). I suppose the color does not matter.
3. PAPER, for printing. I found plain newsprint paper to be very absorbent as well as economical.
4. INK. I did not use the waterproof etching ink but the block printing linoleum ink which is not waterproof.
5. ETCHING PROCESS.



Max Dvorak 17

SANDPAPER LITHOGRAPHS

MARGARET ROSEBROOK, Art Teacher
Willow Glen Junior High
School, San Jose, California
PHILOMA GOLDSWORTHY
Supervisor

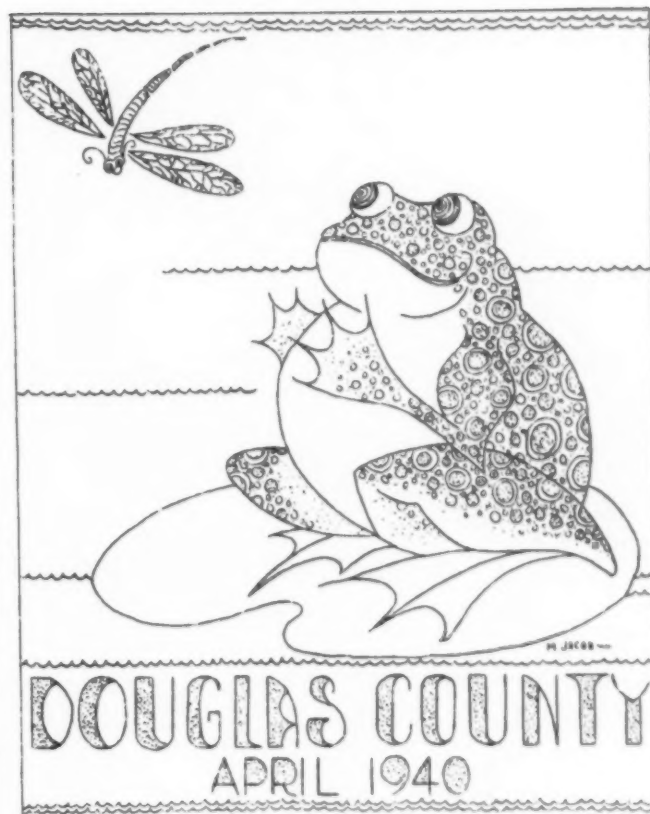


Edwin Morrison 18

Three sandpaper lithographs by the pupils of the Willow Glen Junior High School, San Jose, California

PROCEDURE

- Using 9- by 12-inch sandpaper we drew the design in heavy pencil on the sandpaper. Care should be taken in handling the sandpaper with pencil design on it, because the lead will shake off very easily. Draw in crayon very heavily for the dark values and very lightly for almost white—grade values as wished thereafter.
- If, after making one print, it is found that the darks are not dark enough go over in crayon again until it is satisfactory.
- Use a brayer and ink.
- After finishing printing, I found that with great care one can wash the ink off and use again. Of course, if worked on (washing) too much, the sand will loosen from the glue but putting the print flat down (not in the sun) they will dry and be good for another printing. Be very careful not to touch sandpaper after washing until thoroughly dry.



MIMEOGRAPH PAGES CAN BE ARTISTIC!

MARJORIE JACOB, State Teachers College
Superior, Wisconsin

THE production "en masse" of covers for programs, booklets, or school papers is a problem that arises frequently in schools. This need can be met by the simple and effective method of using the mimeograph. Children as advanced as junior high school are capable of making the design, cutting the stencil, and operating the duplicator machine; and hundreds of copies can be made from one stencil.

● In making a design for a stencil, the student must first keep in mind that it is impossible to print solid black areas. A design all in line is the simplest for a beginner. Interest in mass can be obtained by filling in areas with dots or lines drawn closely together. Original and interesting lettering adds much to the appeal of a book cover, and the stencil designer can create an endless

variety of letters by using unusual borders or shading in parts. The main point to remember is that it is always easiest to make a stencil of a simple, clean-cut design; this also makes the most attractive cover.

● Usually, the student who makes the design should cut the stencil. The mimeograph company supplies an illuminated mimeoscope on which to work, and various types of style and guides. In cutting the stencil, remember to make a good, firm line. Work slowly and carefully, for it is hard to make corrections. Small mistakes can be repaired by brushing corrective fluid over them.

● For increased interest in design and ease in cutting stencils, the mimeograph company also manufactures various types of style for dotted and shaded lines, guides for lettering, and screen plates which may be used to make shaded areas in different patterns.

● The junior high teacher will find that with a little practice in the use of the mimeograph, her students can produce quantities of attractive and professional-looking covers with a comparatively small amount of time and effort.

Good margins will improve the usual school mimeographed page



These pages from the school of Warm Springs grade school, Warm Springs, California

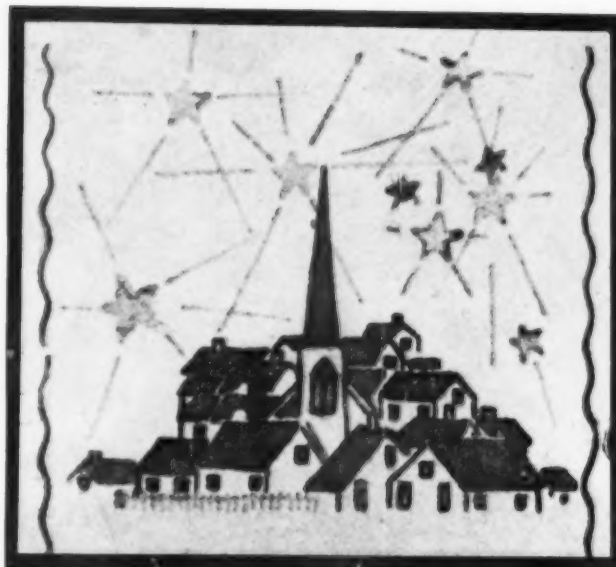
A LITTLE JOURNEY IN DISCOVERY

NINA K. SLATER, Principal
Mark Twain School, Sedalia, Missouri

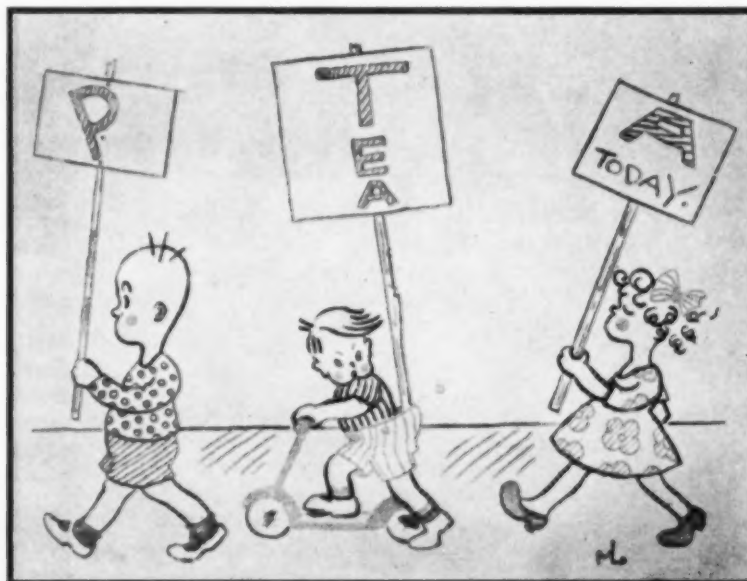
IT IS a joy to adventure in the World of Art with a venturesome companion who travels enthusiastically down the broad road. Recently our adventure has been an attempt to find a quicker method for satisfactory Christmas and Easter cards, decorated invitations for Parent-Teacher and other functions, Nature Work and booklets requiring uniform illustrations. After prolonged experiment the hectograph has solved our problem.

● The accompanying illustrations are the results of using the colored inks in preparing the hectograph print after which it is handled precisely like the black sketch. The colors require a little longer exposure to the hectograph surface. These inks can also be mixed in a color emergency just as water colors will mix. Equally satisfactory results can be obtained with the hectograph pencils.

● We are finding the hectograph print quite useful, especially in cases of hurry calls from Parent-Teacher, or for emergency school use.



The hectograph with its colored inks produced colorful greeting and announcement cards for many school purposes



Health Posters in the grades have always produced the best results when the simplest arrangements have been used. The white silhouette idea against black or the black silhouette against white or color background achieves the best contrasts, a very necessary requirement in all poster work. These good posters come from Virginia K. Lein, Aberdeen, South Dakota



FLOWER POSTERS



DOROTHY MARTIN, Punxsutawney, Pennsylvania

EVERY year the Garden Club of Punxsutawney sponsors a poster contest for students. Contests are fine—and really, competition is the life blood of progress in every field of endeavor—but having the same subject for a poster contest for several years is a bit difficult, where originality is concerned.

● However, this year we made some very unusual posters—inspired by a primary art lesson. In teaching a simple cut paper flower lesson, I noticed “the appeal” of flowers not pasted flat but allowed to protrude from the paper in a natural three-dimensional way. I suggested this idea to my high school students for their “Flower Show” posters. The results were amazing.

● We used 8-ply white poster board on which we drew our design for flowers, omitting the flowers themselves and sometimes

even the leaves. Then the background was painted black, the lettering white, etc.

● With colored papers we experimented in making flowers “a la three dimensional.” Some students scraped the paper to make the ends of the petals curl; others placed tiny flowers, folded like a cup, very close together to give the effect of a geranium; others used two or three rows of petals of different colors fastened in the middle with a tiny brass clip to form centers, etc. Sometimes the leaves too were made of cut paper.

● The effectiveness of these three dimensional flowers of bright colored papers on the black background was unusual. And the attention these posters received in our annual art exhibit put all other posters we had made “in the shade” as it were.

LINING PAPERS

MRS. EULA L. KELSEY
Woodrow Wilson Junior High
School, Oakland, California

ONE of the most popular projects attempted by my Junior High School classes was the making of block-printed lining papers, using monograms or initial letters as the unit.

● Both design and color enter into the problem, making it doubly valuable and interesting. And what a thrill the child gets when he uses the finished piece of work to line a lovely book cover made by his own hands!

● For the blocks we used scrap wood salvaged by the boys from our school cabinet shop and cut into blocks measuring one by one and one-fourth, or one and one-half inches.

● Any soft wood may be used. Fruit or grocery boxes furnish excellent material. One side of the wood must, of course, be surfaced.

● The block is then laid upon a piece of paper and a tracing made around it with a pencil. Inside this line, a border about one-eighth of an inch wide is drawn. This border may be left plain or may be modified by using points, rectangles, etc., to vary its edge.

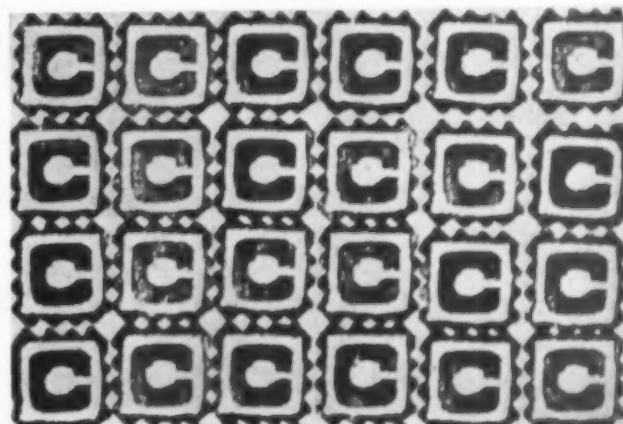
● Inside this space the letter or monogram is designed. Care must be taken not to make the letters too thin and liney and to make the background spaces interesting.

● The finished design is then transferred to the block in reverse. The cutting must be done very carefully to avoid splintering the wood across areas that are to print, but should the child spoil a block or two, there is no loss since he learns through his mistakes.

● The knife should be kept sharp, the block held and turned with the left hand, and the right hand, while cutting, should be steadied by resting firmly on the board or desk.

● Cut away all wood that forms the background of the letters, slanting the knife blade toward the part to be removed.

(Continued on page 8-a)





School grade poster projects have been a great influence in promoting humane knowledge among children and adults. This cut paper poster is one of many good posters from the grades in Algona, Iowa, Carrie I. Durant, Art Supervisor



A group of safety posters that tell their message clearly and concisely. Received from the schools in Syracuse, N. Y. M. Matilda Mielt, Art Supervisor in the schools of Syracuse, New York

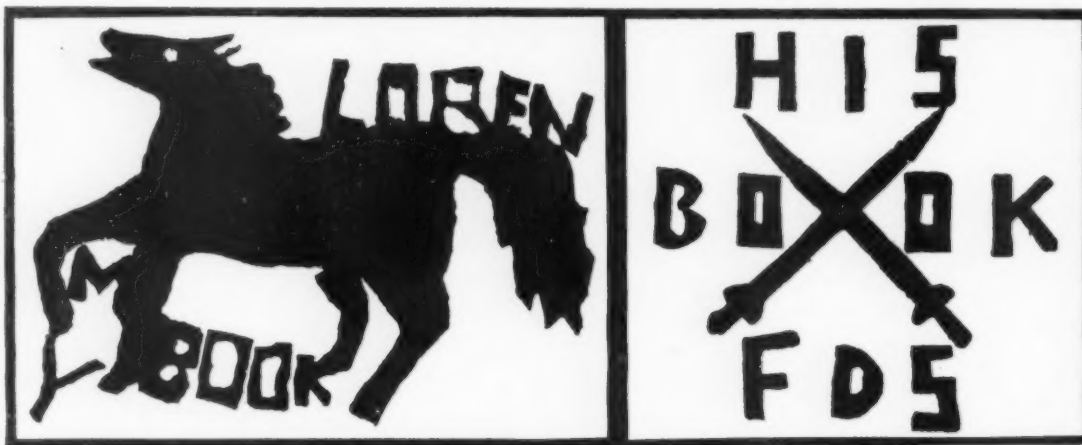


Art departments in the schools have aided many community projects with the publicity created through poster making. This group of Community Chest posters received from M. Matilda Miett, Art Supervisor in the schools of Syracuse, New York



Two cut paper posters received from Spokane, Washington, schools, one poster in colored papers and the other in white paper on black. Martha E. Sherwood, Art Supervisor





BOOK PLATES

FIFTH
and
SIXTH
GRADES

FAYETTE
OHIO

LATE last fall we worked on bookplates in the fifth and sixth grades. We examined available, printed bookplates. We discussed our hobbies and nicknames as possible designs.

● Each pupil drew his idea on paper. These were approved or changed after suggestions. Next, the design was drawn on a piece of inner tube. Scissors and knives were used for cutting. The cut, reversed, was glued on a wooden block. The reversed lettering of course, insured a "readable" print.

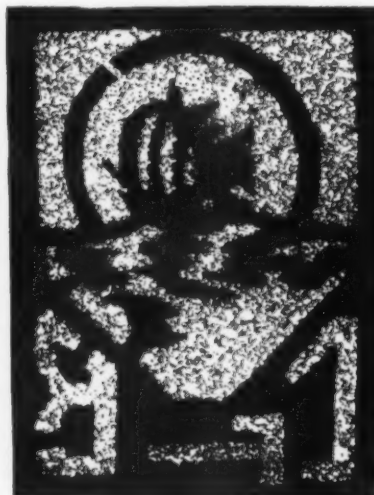
● The last step was exciting. An automobile windshield was spotted with printer's ink. A brayer spread the ink on the block. A piece of white paper and hand pressure completed the project.

- Our only expense was the brayer and the paper.
- Christmas cards may be printed in a like manner.

Teachers—Leita Fought, Fifth
Lola Gleason, Sixth
Art—Erna E. Hinkel

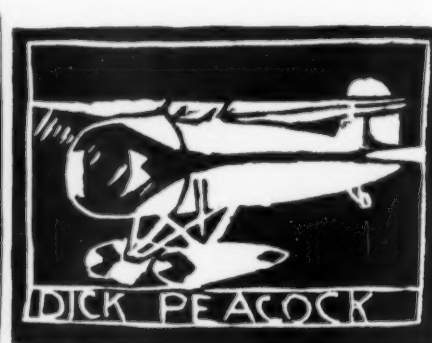
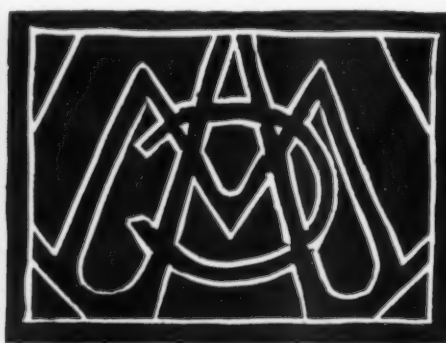


THE STENCIL



THE FINISHED BOOKPLATES

Chester Baunill of St. Louis, Missouri, suggests above a simplified way of producing spatter bookplates with white ink through stencils onto black paper



White line bookplate subjects tooled from linoleum by the grade pupils of E. P. Lindner, of Bloomfield, New Jersey



Art
Instructors

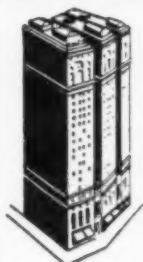
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THE ART OF AQUATINT PRINTS

(Continued from page 155)

acid for an additional three minutes. The third shade may be produced in the same way with an etching of five minutes added to the previous four minutes total. Most aquatint etchers etch a series of spaces showing different results from varying lengths of etching and use this chart as a guide in etching their subjects. After the etching is finished, gasoline is used to remove the asphaltum, and turpentine is then used to remove the resin particles from the metal plate. The plate is then printed through the etching press in the usual manner after being inked as for any line etching.

• Copper aquatint plates may be etched easily in a tray of acid by holding the plate face down in two grooves cut in two small blocks of wood the grooves to be one-quarter-inch from the bottom, the acid in this case to be perchloride of iron, the same as used by photoengravers for etching purposes.

• To those who feel that aquatint etching is too restricted in individual expression, and not elastic enough for varying techniques, one has only to look at the etching of "Father and Sons" by Armin Hansen and the River subject to see how freely aquatint has been used in renderings the mannerisms of the artist's work.

• Greater latitude is acquired as one goes on with aquatint. Many French etchers secure results so perfectly that they use aquatints for duplicating color paintings, using several plates, printing them one after the other, securing extra color effects by superimposing colors one over the other.

• Aquatint etching and printing can give the art teacher a most fascinating art print hobby or a worth-while new art project for her students. An over etched line etching can almost always be salvaged by cleaning the surface thoroughly and several tints etched onto it with aquatint, often producing a subject of unbelievable art charm.

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(Continued from page 177)

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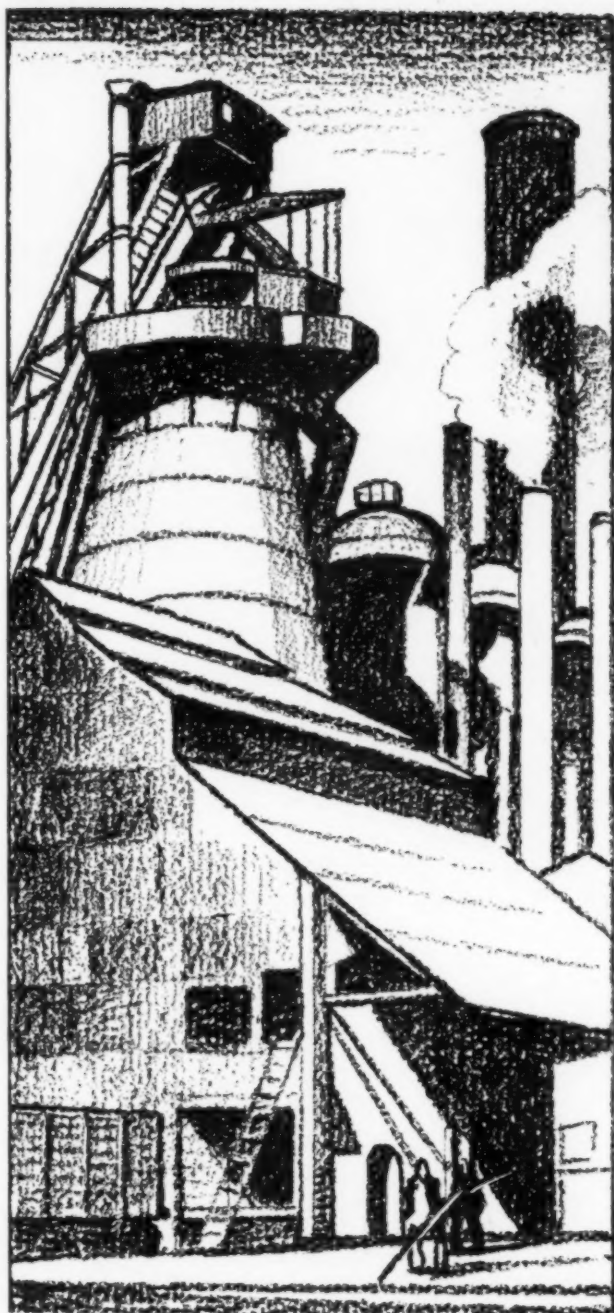
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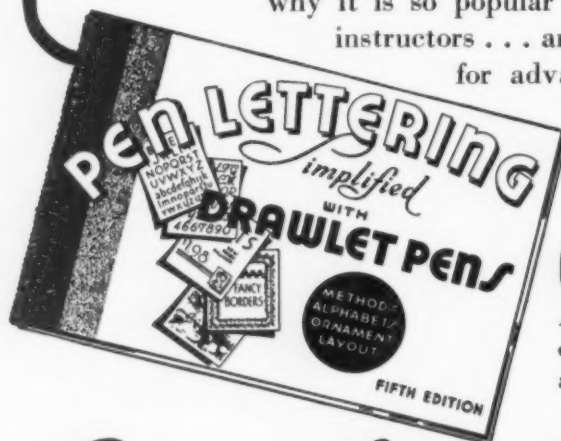


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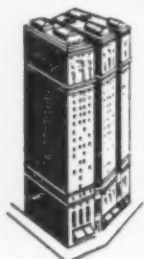
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WESTERN ARTS CONVENTION

Cincinnati—April 17-20

The tentative program just released by Marion E. Miller, Denver's Director of Art, indicates that the meeting in Cincinnati is heading for a new high spot in the association's history.

With a central theme of "The Promise of the Arts in American Life" the keynote speakers will show what has been done thus far—Speakers such as Dr. Karl W. Bigelow, Director of the Commission on Teacher Education, American Council of Education; Dr. Ben Cherrington, Chief, Division of Cultural Relations, Dept. of State; Dr. Lloyd Cook, Professor of Sociology at the Ohio State University; Eric Clarke, Director Carnegie Concert Project, Assoc. of American Colleges; Count Rene d'Harnoncourt, Executive Secretary, Office of Indian Affairs; William Lescave, architect for some of the most notable buildings in America and Europe; Dr. Margaret Mead, brilliant anthropologist and author of best selling books on people of Samoa, New Guinea, Africa and the South Sea Islands; Sara Lyman Patrick of Teachers College, Columbia; Dr. Henry Prescott, Head of Division on Child Development and Teacher Personnel, Commission on Teacher Education; Boardman Robinson, Director of the School of Fine Arts, Colorado Springs and Henry Francis Taylor, Director of the Worcester Art Museum.

The Convention opens at 9.00 a.m., Wednesday, April 17, with the Banquet on Friday, April 19, and closes at 4.00 p.m., April 20.

EASTERN ARTS CONVENTION

Philadelphia—March 27-30

On the program Dr. A. Avinoff, Director of the Carnegie Museum, Ernest Watson of *Art Instruction*, Henri Marceau of the Philadelphia Museum, Matlack Price of Pratt Institute, Dr. Ray Faulkner of Columbia University and Dr. Alexander J. Stoddard, Superintendent of Schools for Philadelphia. Other headliners for the General Sessions will be announced later.

Tentative plans call for five General Sessions, two Double General Sessions and twenty-nine Group Conferences.

The Convention opens Wednesday at 11.00 a.m. and runs through Saturday at 4.00 p.m.



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France

Madonna
by
Feurstein,
Germany



Star of Bethlehem
by Piglhein



Madonna by
Burne-Jones,
England
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Water Color
Mural

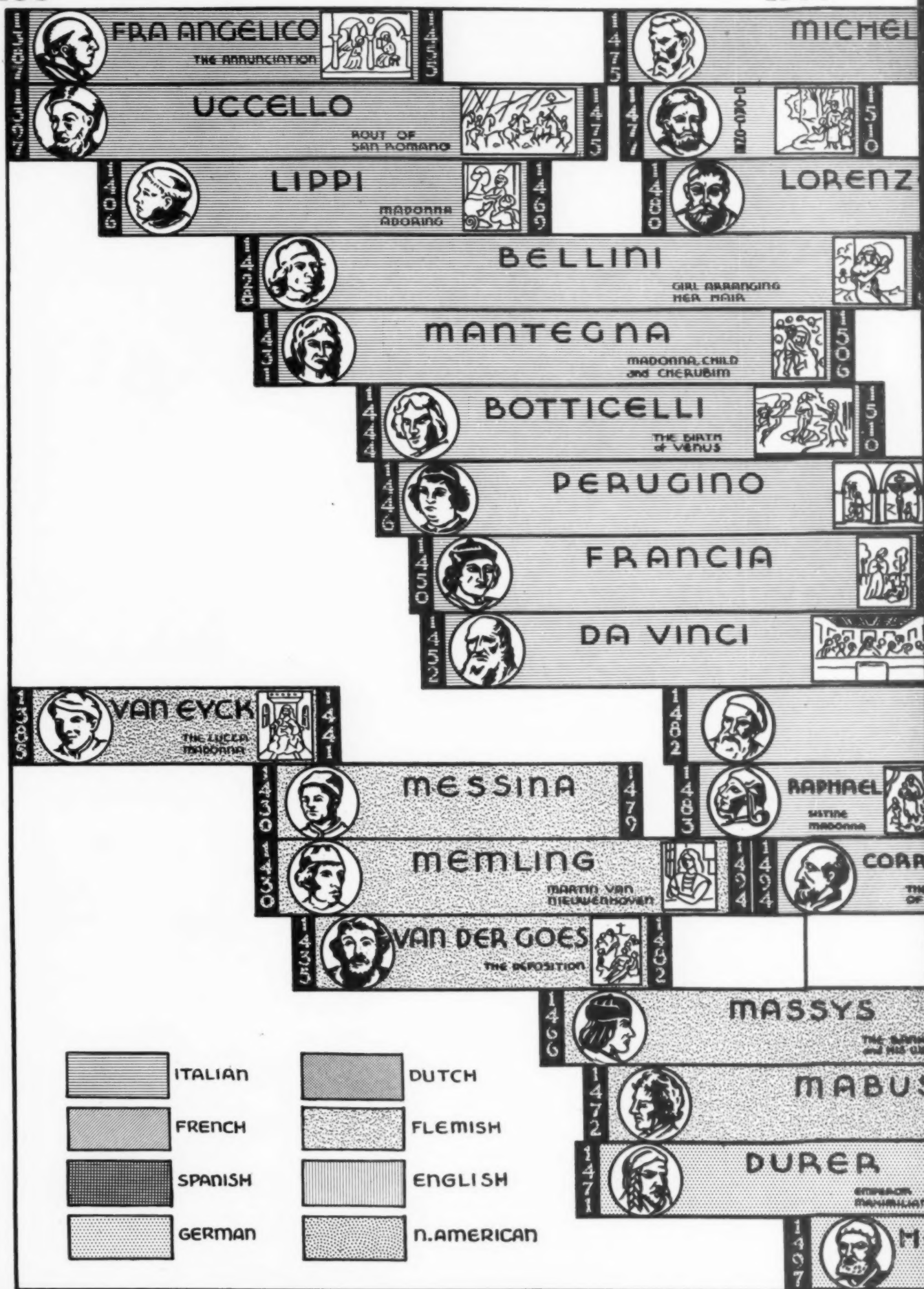


Madonna
de
Candelabra
by Raphael
(1483-1520)

lonna
delabra
Raphael
(33-1520)

1400

1500



1400

1500

1600

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MADONNA and PRINCE DONOR



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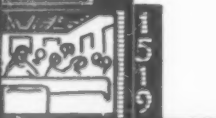


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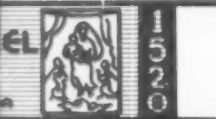


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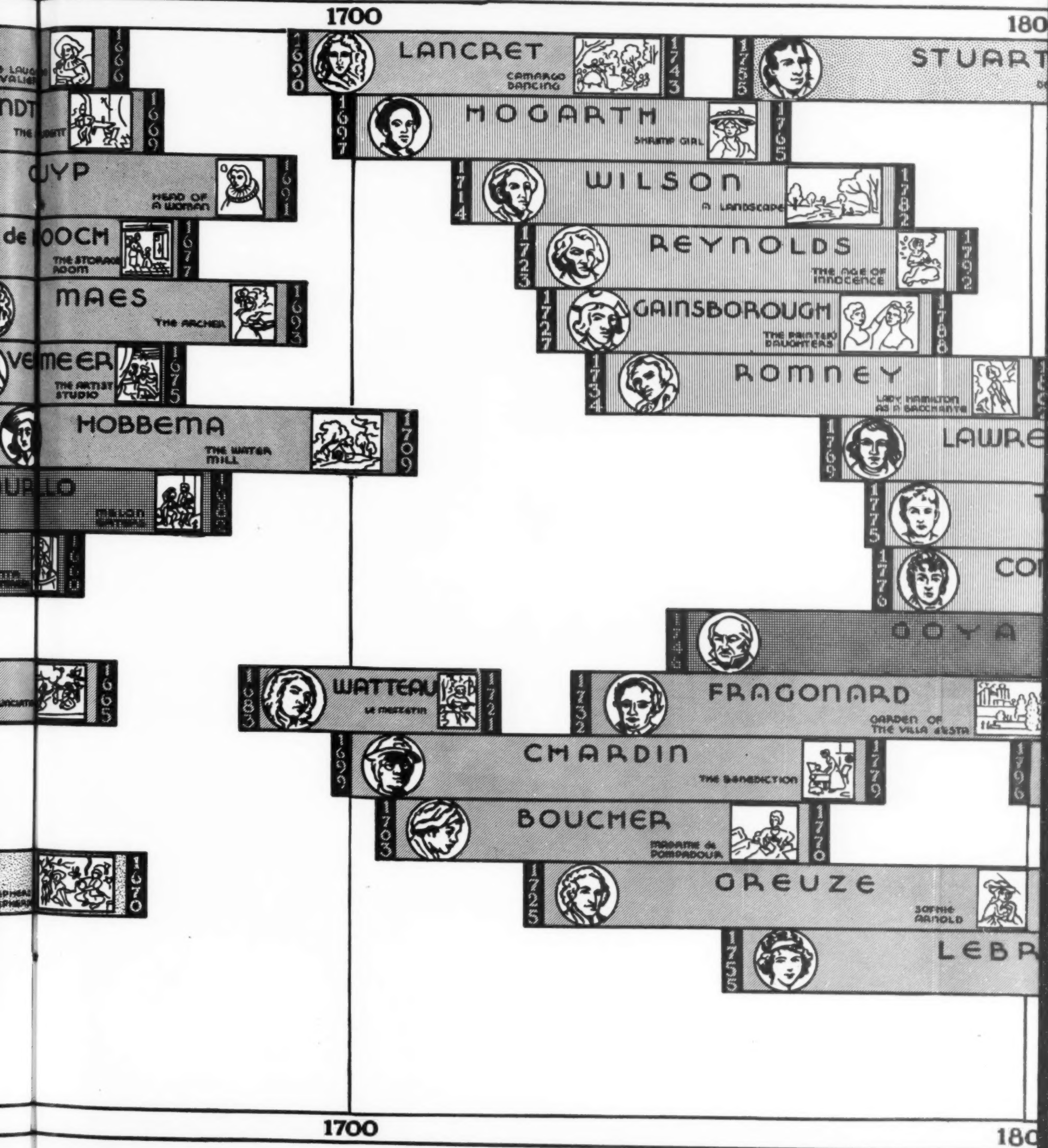
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BABY STUDENT



1600

1600



1800

1900

QUART

GEORGE WASHINGTON



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GAUGUIN

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1900



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of the
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THE EARLY CHRISTIAN ART IN EUROPE

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Madonna by Raphael (1483-1520) in the Louvre Paris



A Madonna by Sano de Pietro
in Gallery of Fine Arts,
Siena, Italy

Madonna by Luini in the Brera Gallery, Milan